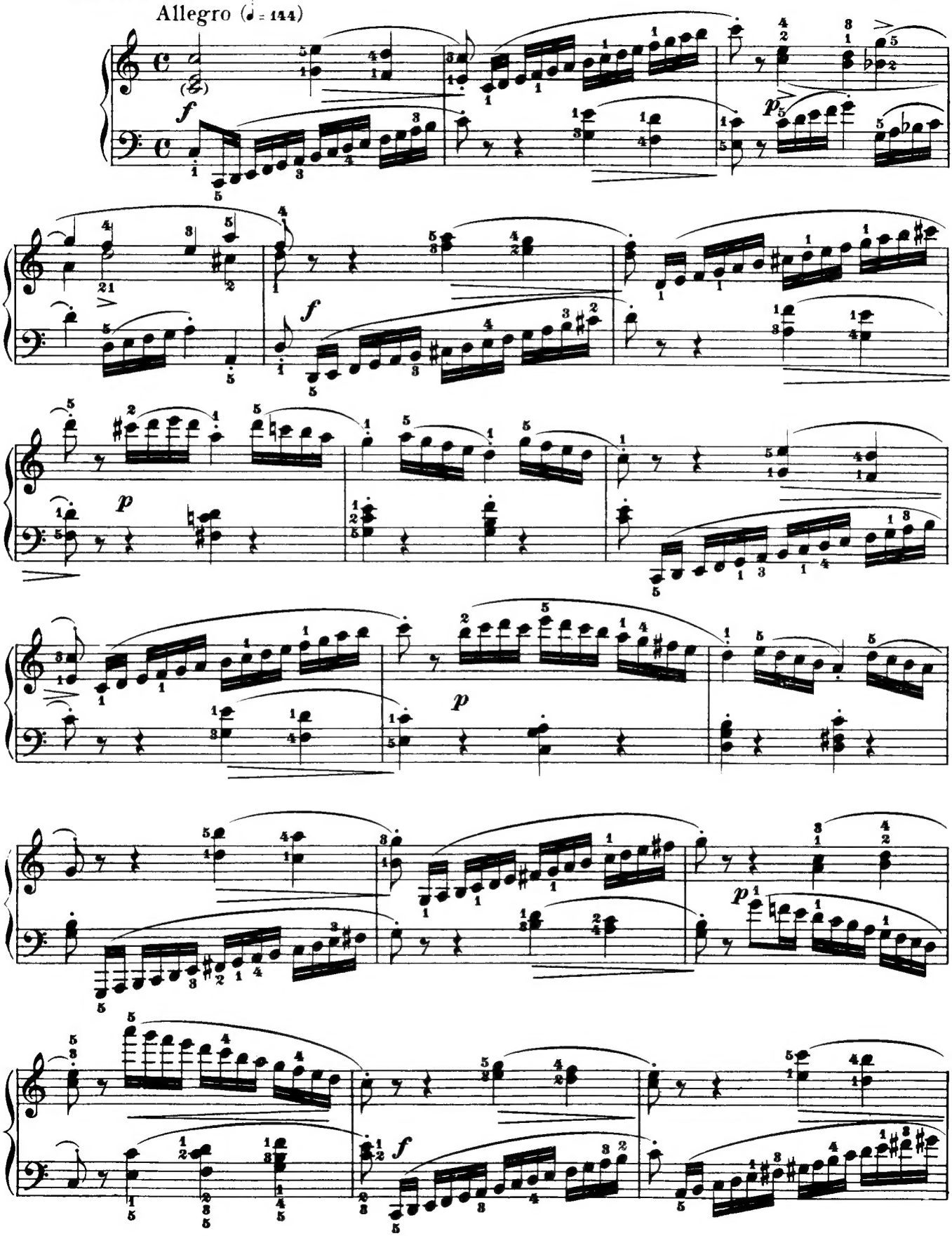
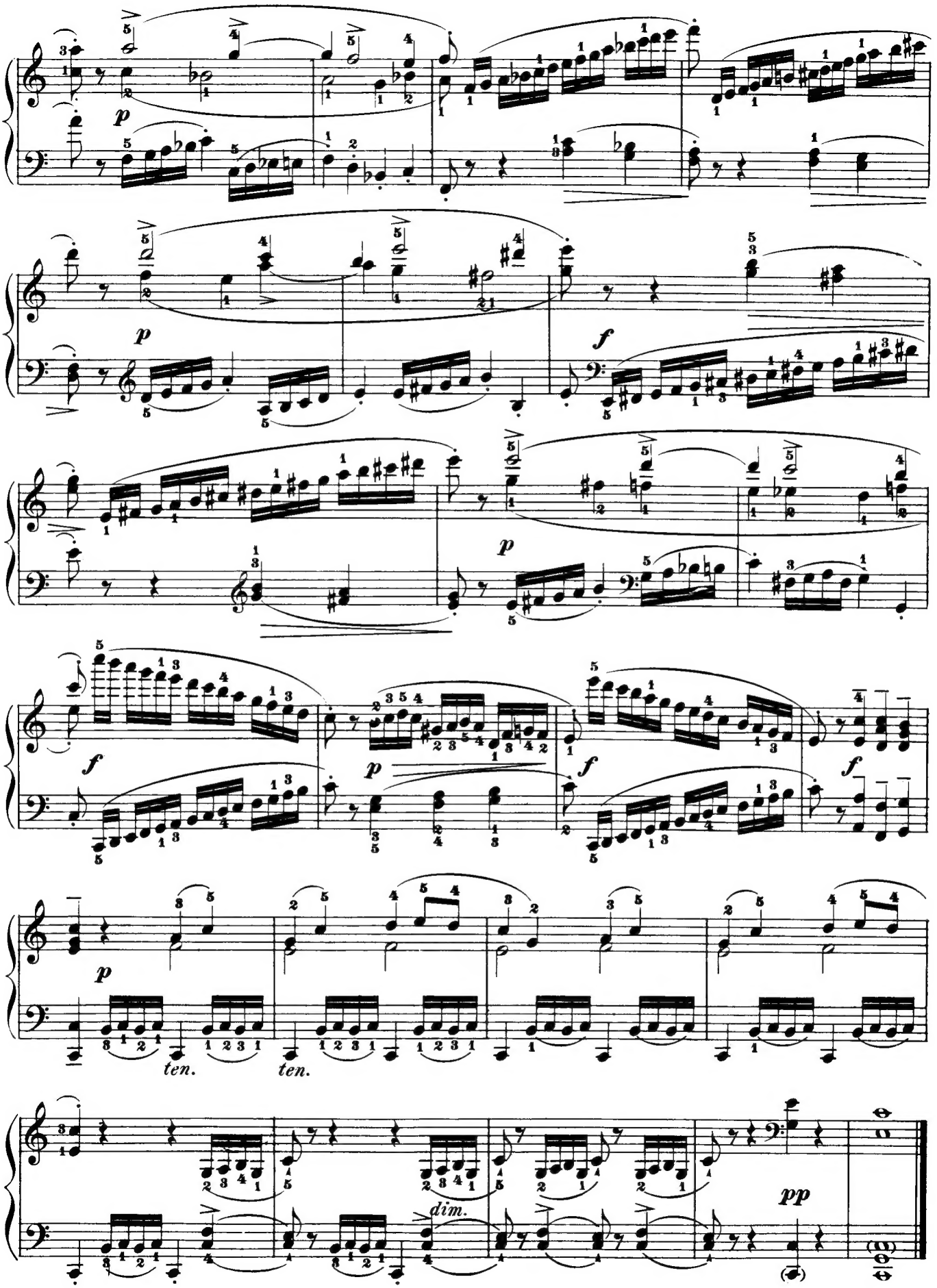
CD Sheet Music™

Etude I.

Fingering and Phrasing by
G. BUONAMICI

H. BERTINI, Op. 29.

Allegro (♩ = 144)

p
p
f
p
f
p
f
f
p
ten.
ten.
dim.
pp

Revised and fingered by
MAX VOGRICH.

Etude II.

Andante espressivo.

Aria.

p e legato.

p

f dim.

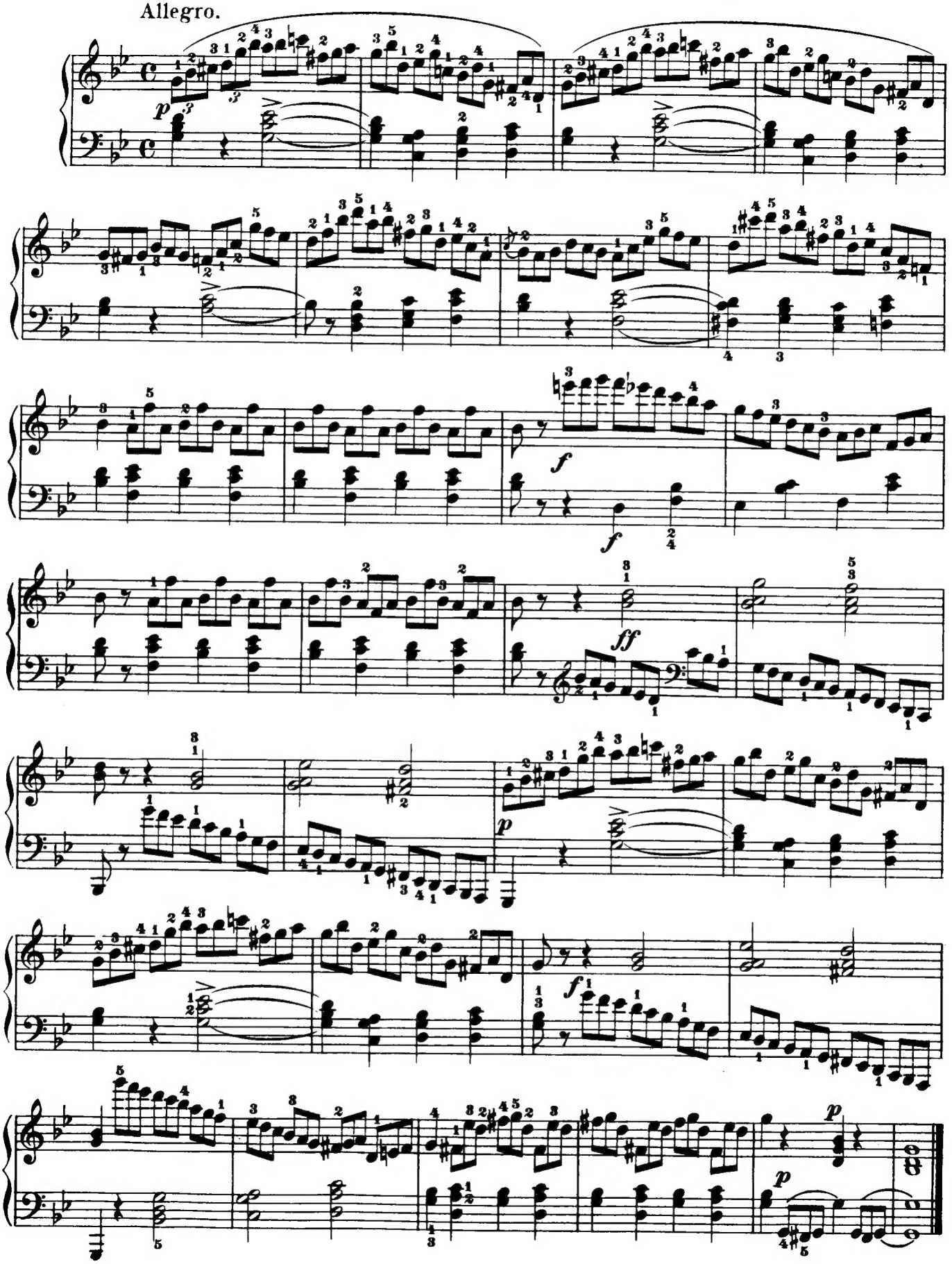
ten.

f dimin.

rall.

Revised and fingered by
MAX VOGRICH.

Etude III.

Allegro.

Revised and fingered by
MAX VOGRICH.

Etude IV.

Andante con espressione.

sempre legato

Aria.

p

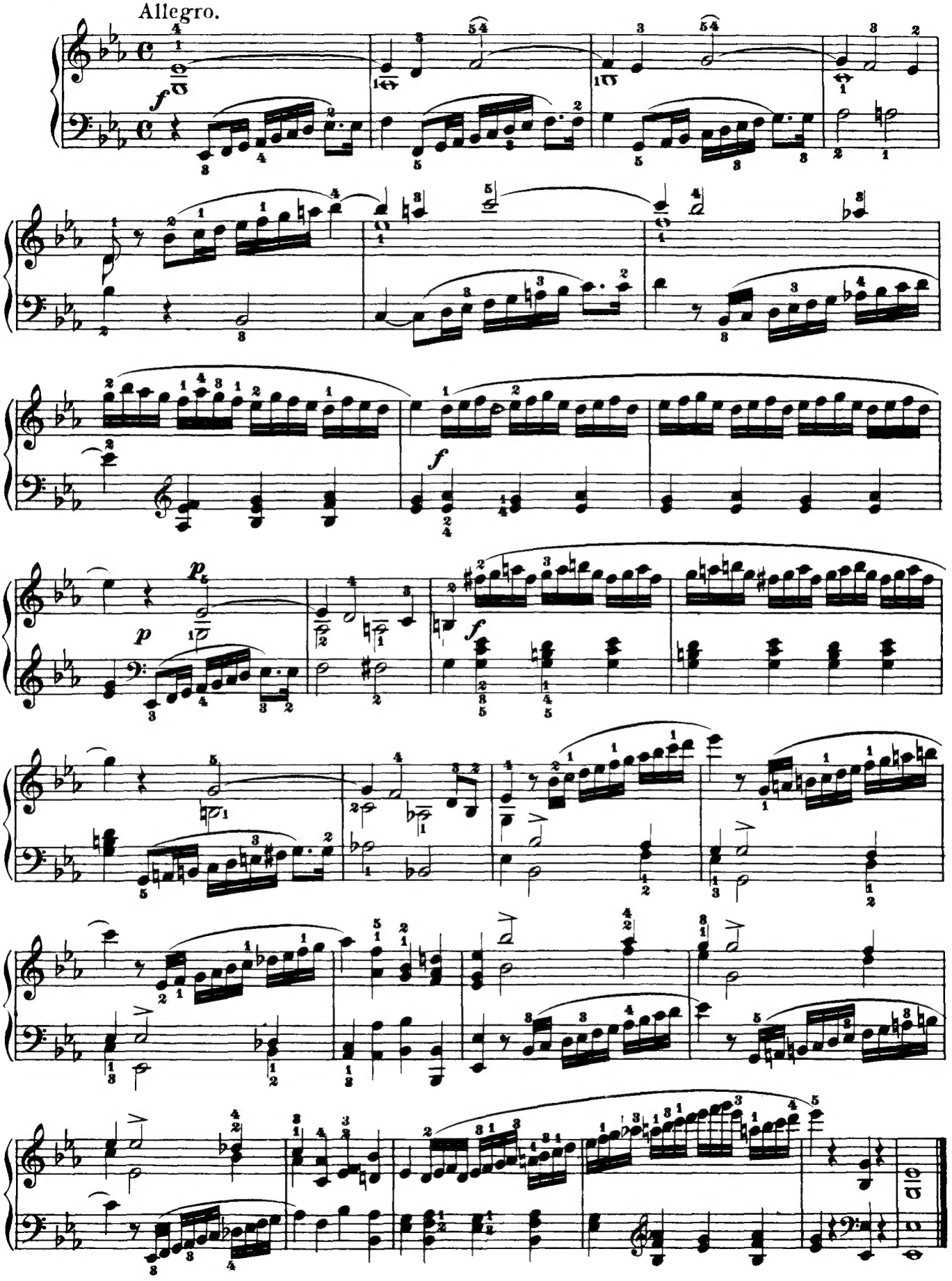
più f

dim.

p

Revised and fingered by
MAX VOGRICH.

Etude V.

Allegro.

Etude VI.

Fingering, Phrasing, Annotations by
G. BUONAMICI.

(For small hands.)

Allegro. (♩ = 188.)
ben sostenuto il canto.

p sempre legatissimo il basso.

cresc.

f

f

dim.

p

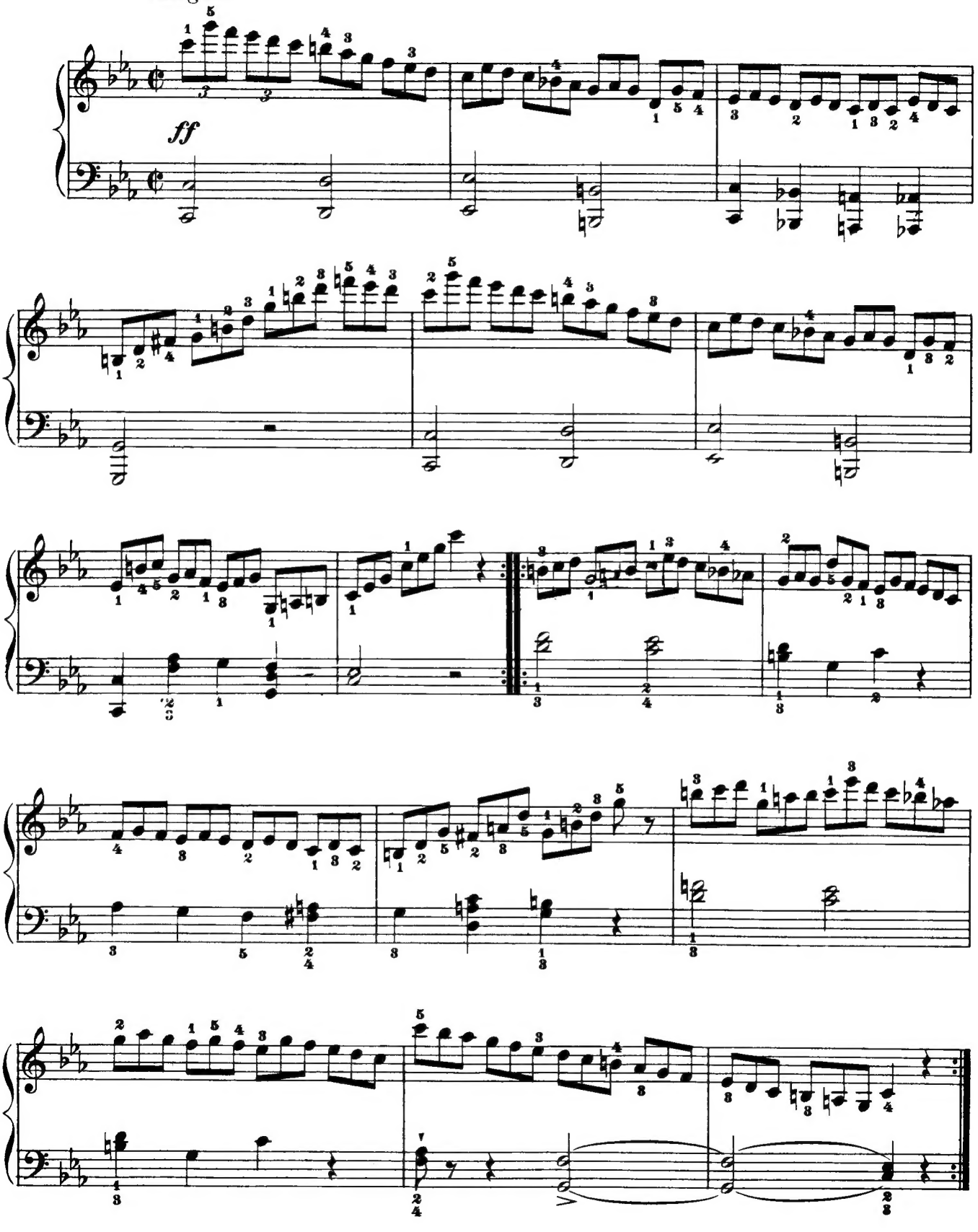
pp

ff

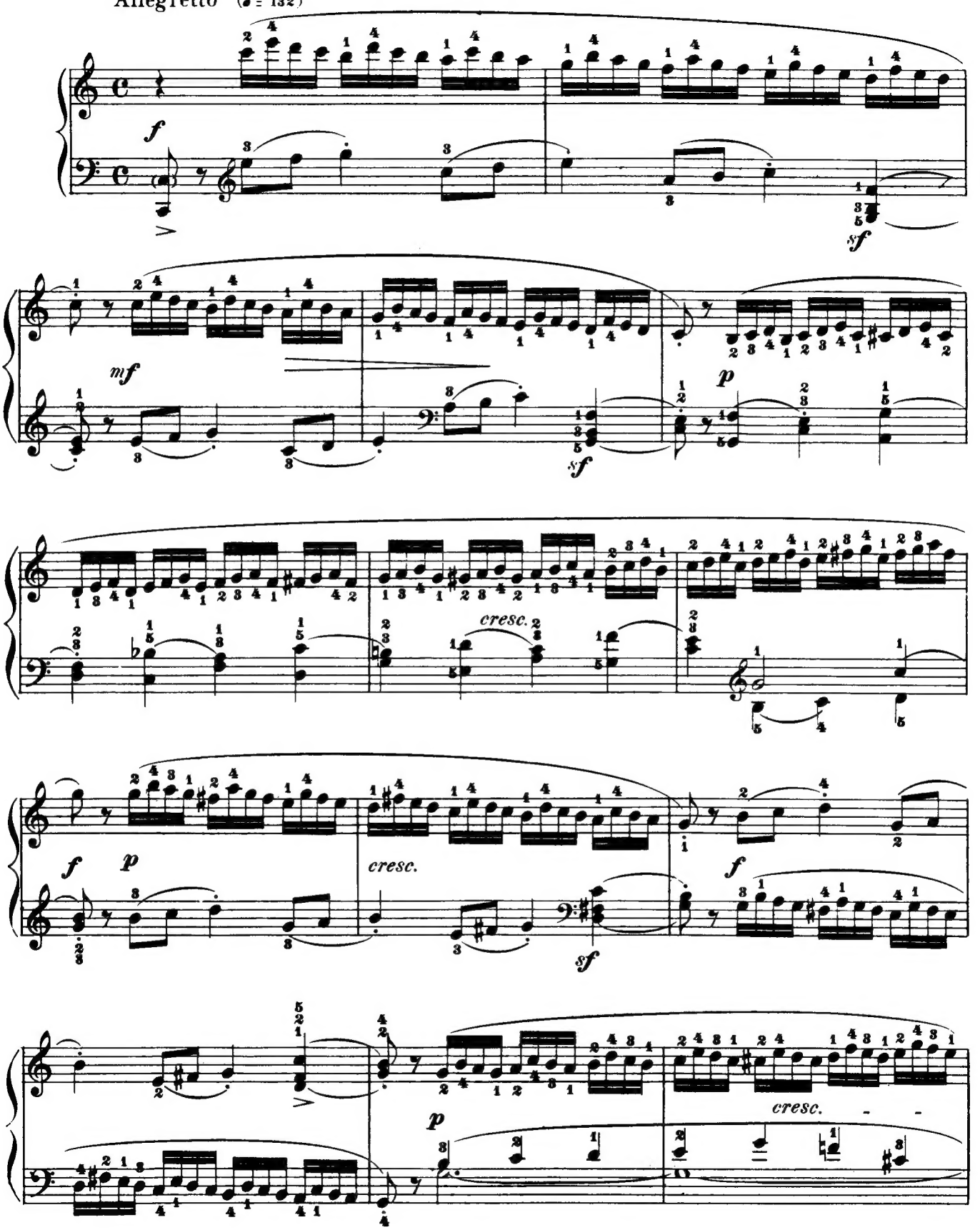
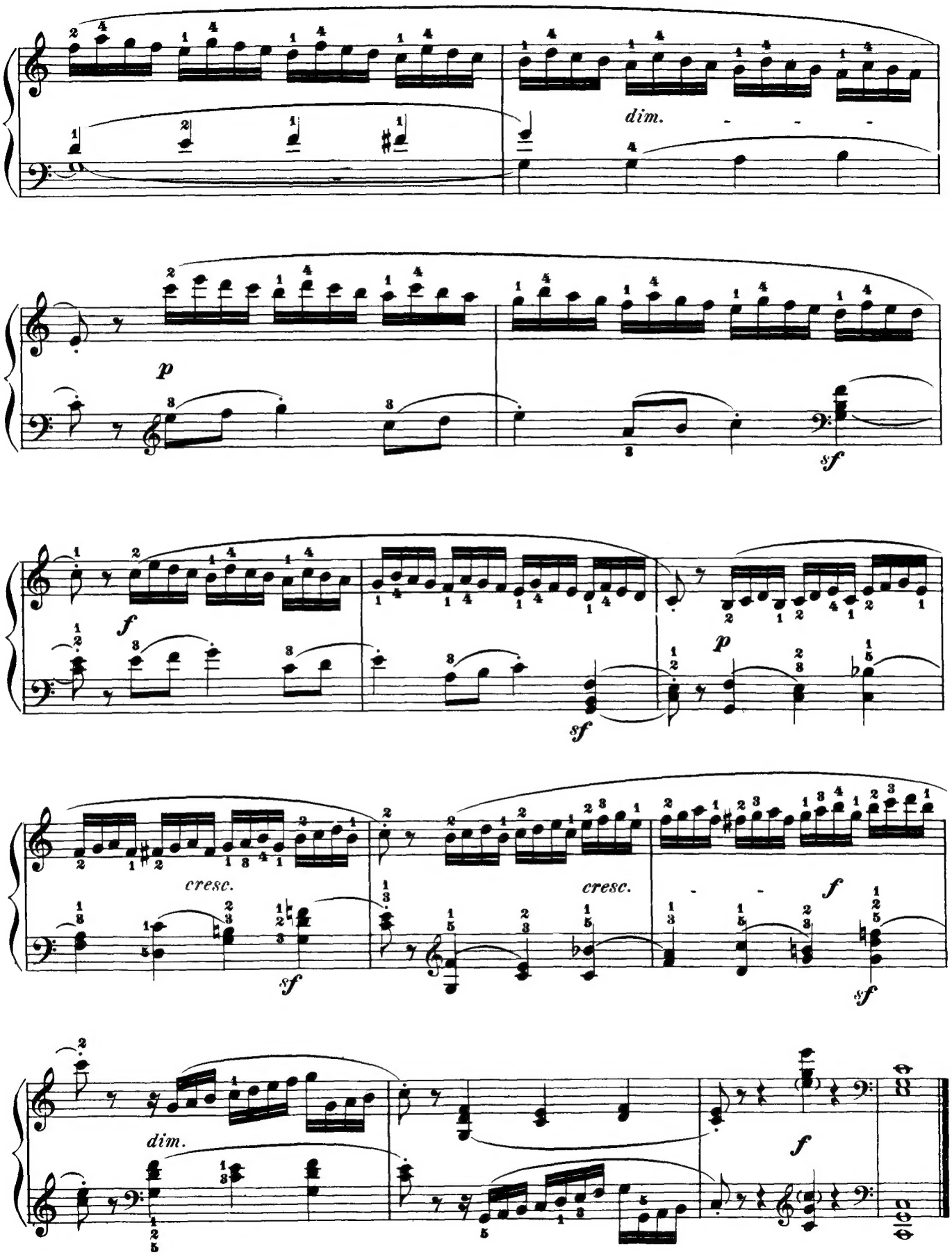
We cannot too strongly recommend that this piece be studied conscientiously. The right hand especially requires great attention, for giving each note its real value, and thus accustoming one's self to polyphonic playing. It is deemed superfluous to remind the pupil to practice the hands separately.

Revised and fingered by
MAX VOGRICH.

Etude VII.

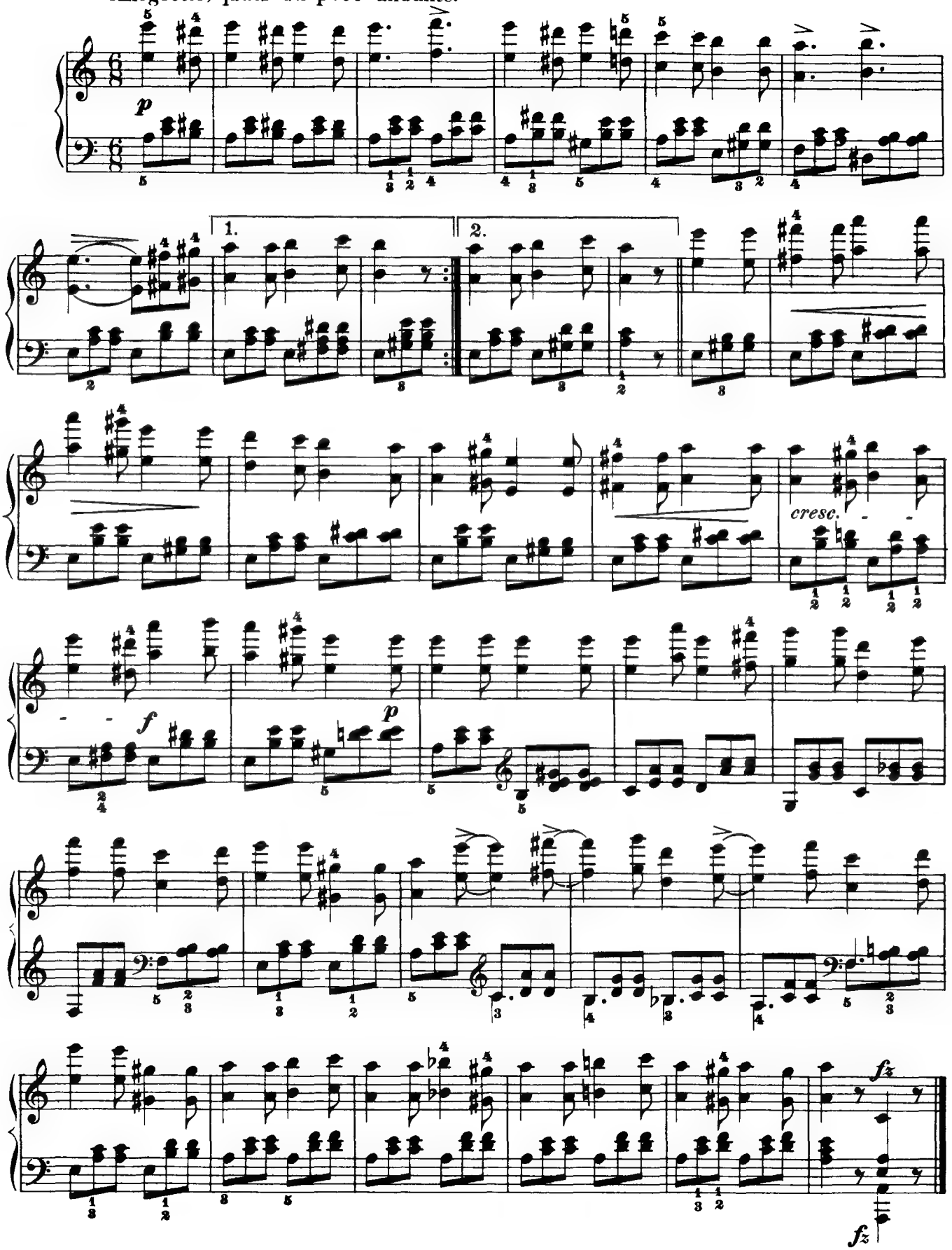
Allegro.

Fingering and Phrasing by
G. BUONAMICI

Etude VIII.

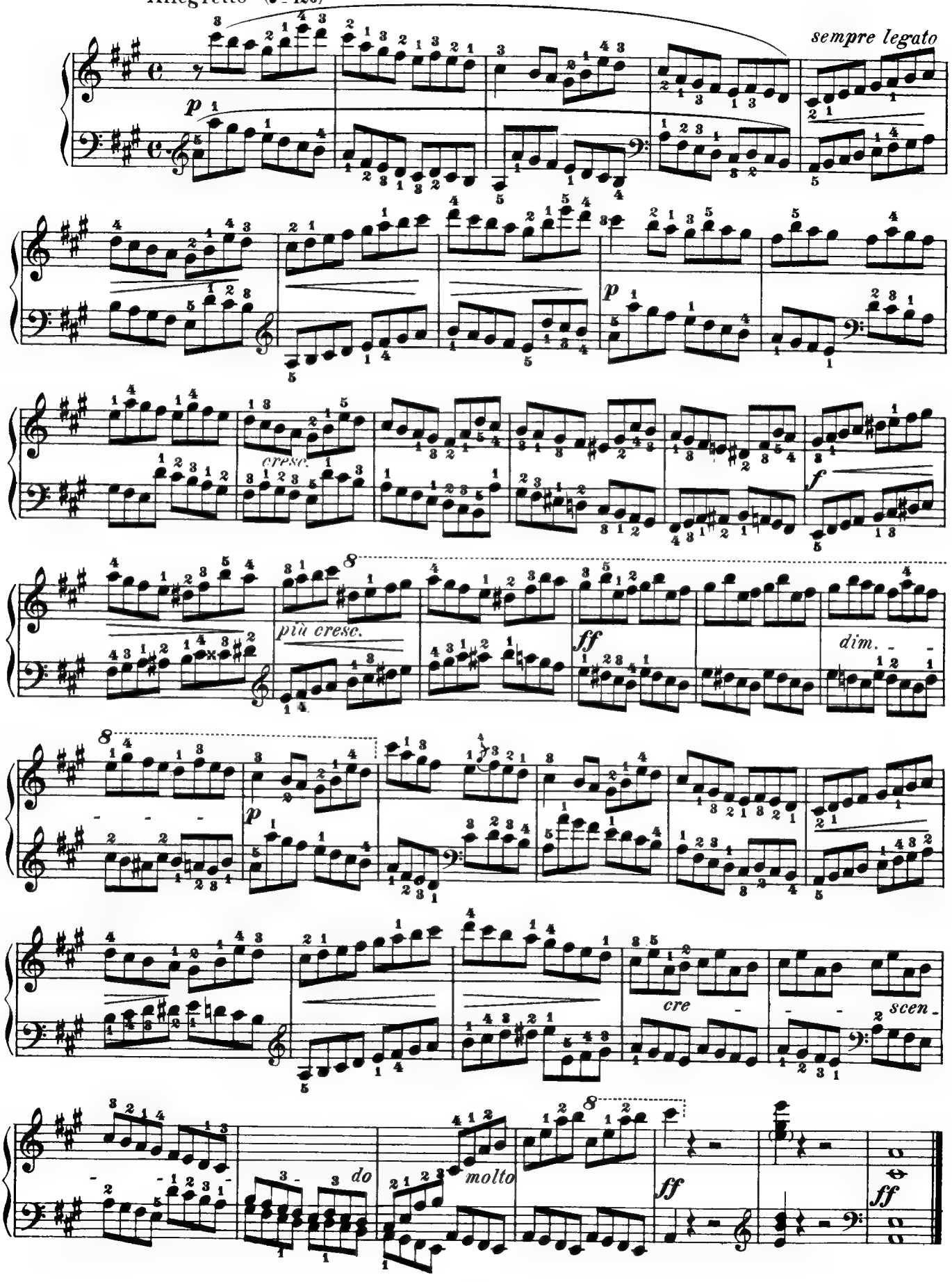
Allegretto (♩ = 132)

dim.
p
sf
f
sf
p
cresc.
sf
cresc.
f
sf
dim.
f

Revised and fingered by
MAX VOGRICH.

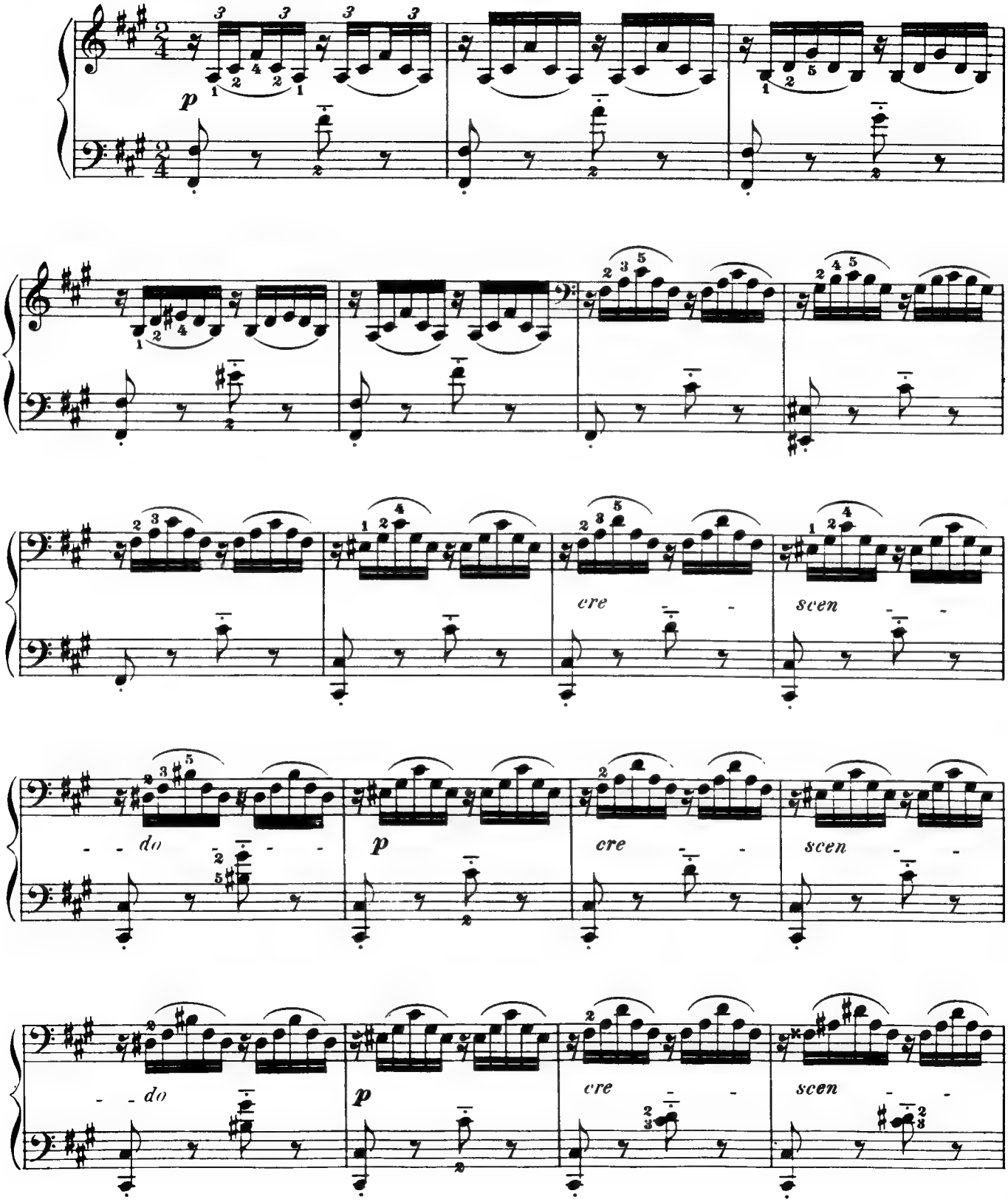
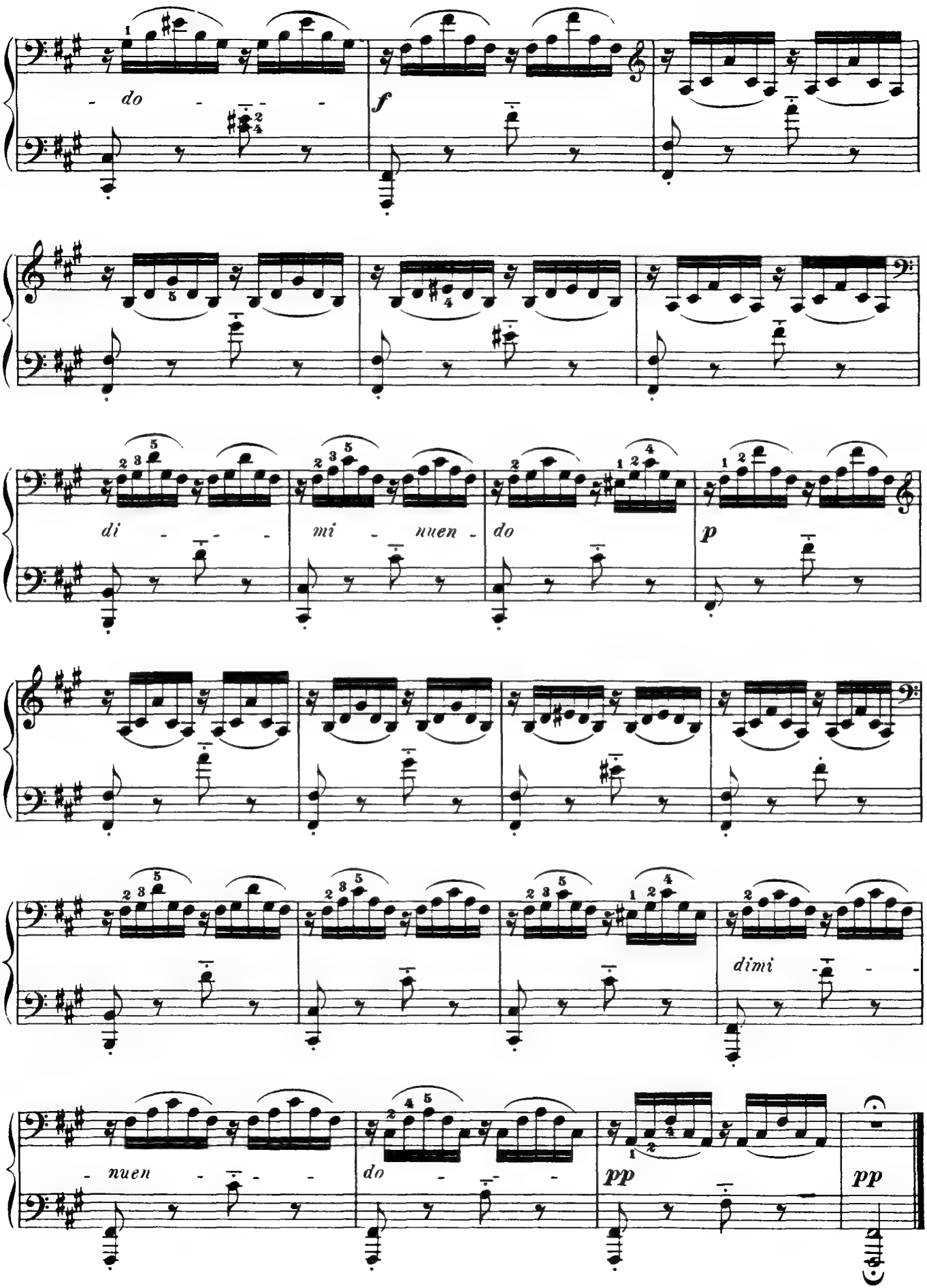
Etude IX.

Allegretto, quasi un poco andante.

Fingering and Phrasing by
G. BUONAMICI

Etude X.

Allegretto (♩ = 126)

Fingering, Phrasing, Annotations by
G. BUONAMICI

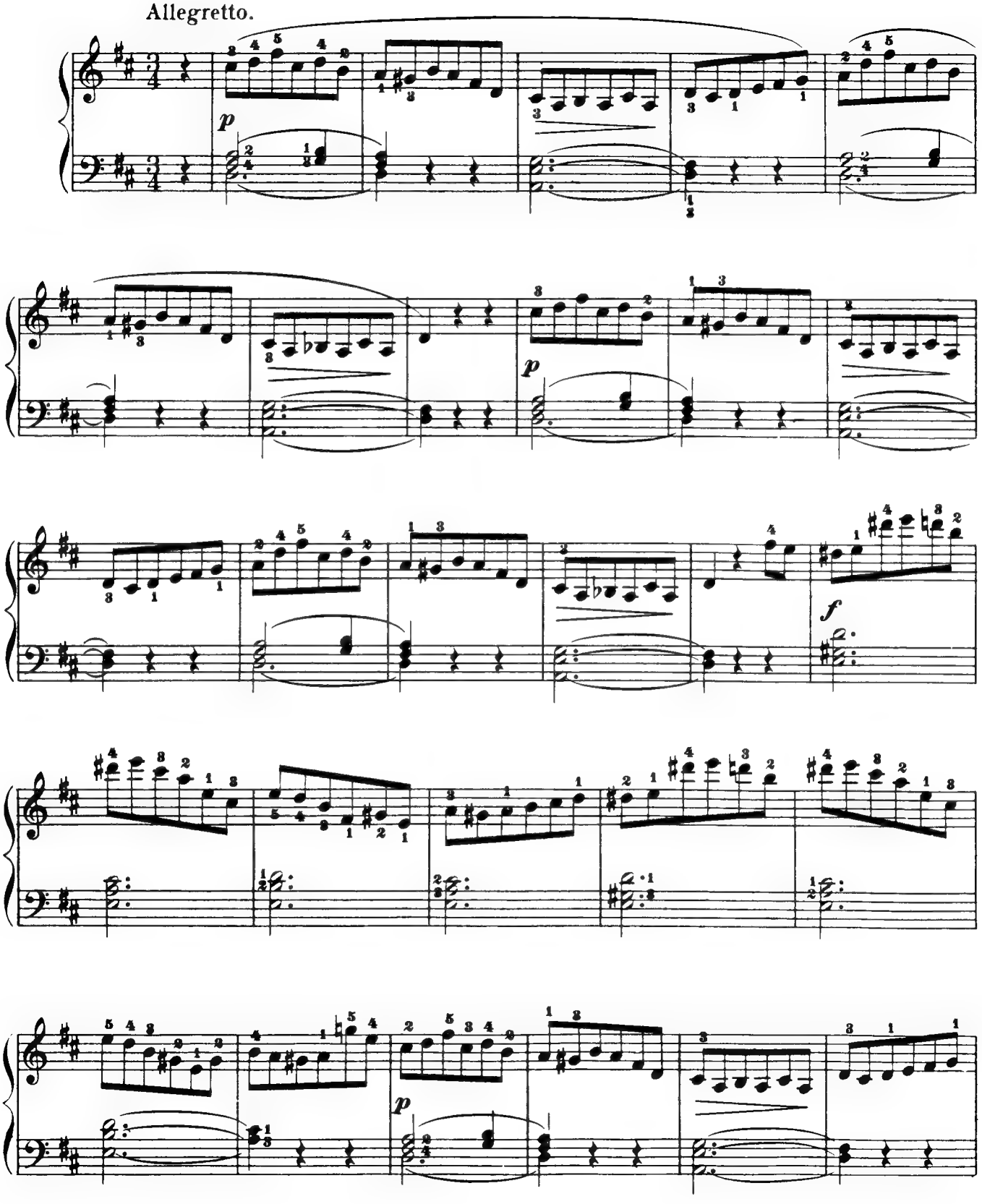
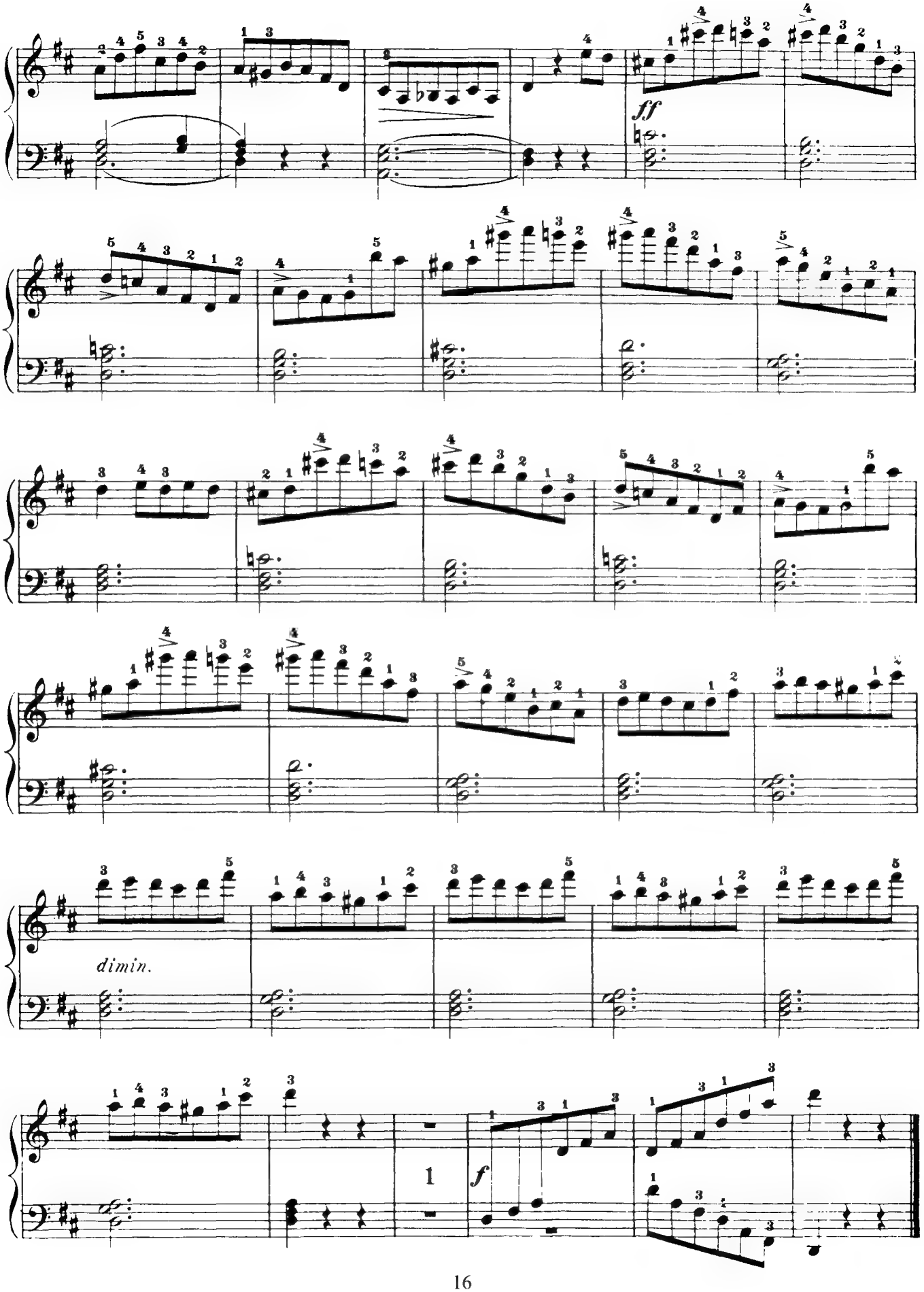
Etude XI.

Andante (♩= 76)

The pupil who cannot reach an *Octave*, will play only the lower note of the Bass.

do
f
di - - -
mi - nuen -
do
p
dimi
nuen - - -
do - - -
pp
pp

Etude XII.

Revised and fingered by
MAX VOGRICH.

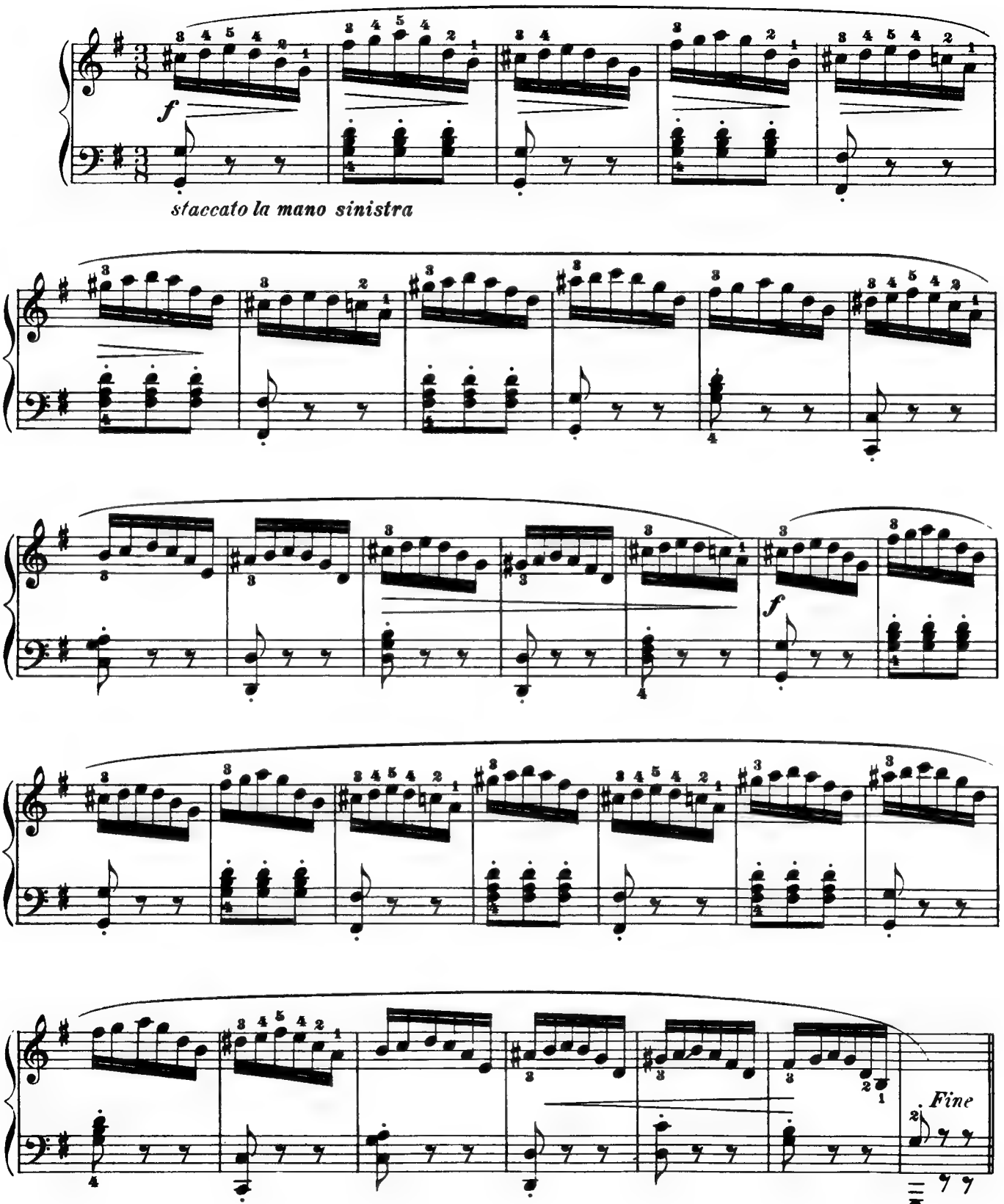
Mouvement de Valse.

Allegretto.

ff
dimin.
1
f

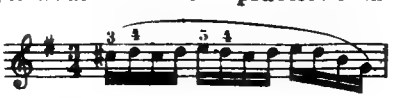
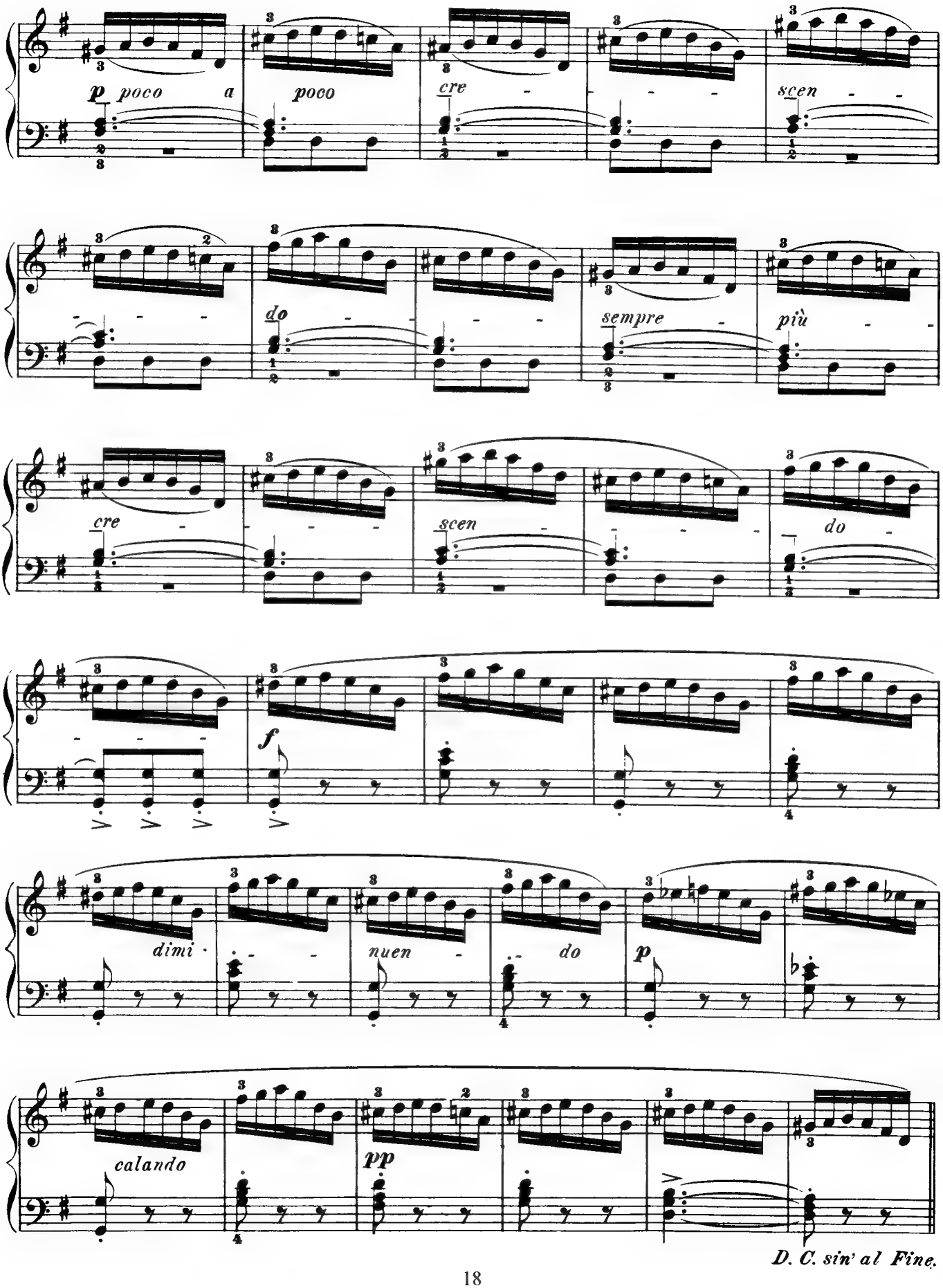
Fingering, Phrasing, Annotations by
G. BUONAMICI

Etude XIII.

Andante (♩.= 72)

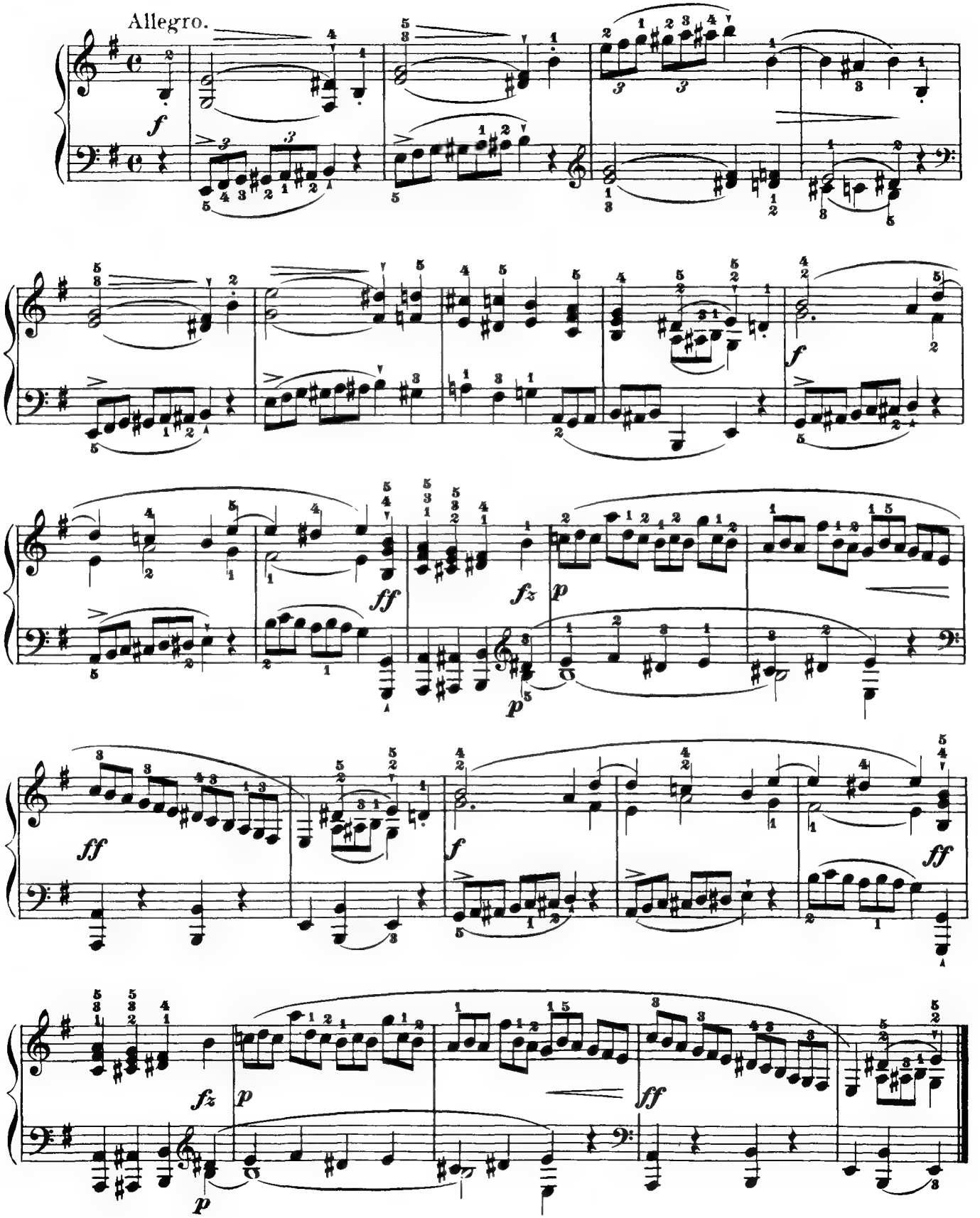


To derive the more profit from this study, it would be well to practice it in the following manner also:

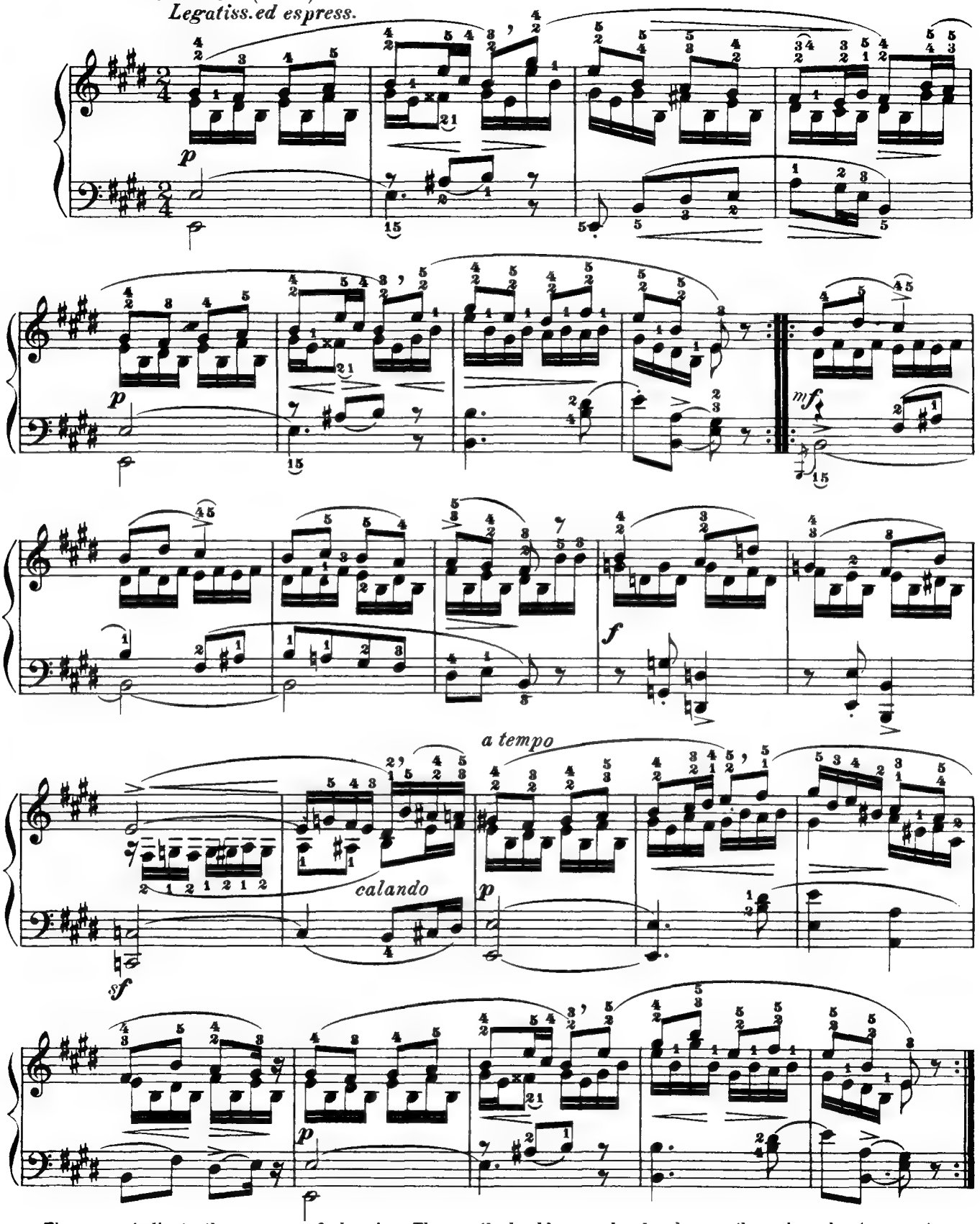


p poco a poco
cre - - - -
scen - -
do -
sempre -
più - -
cre -
scen -
do -
f
dimi - -
nuen -
do
p
calando
pp
D. C. sin' al Fine.

Etude XIV.

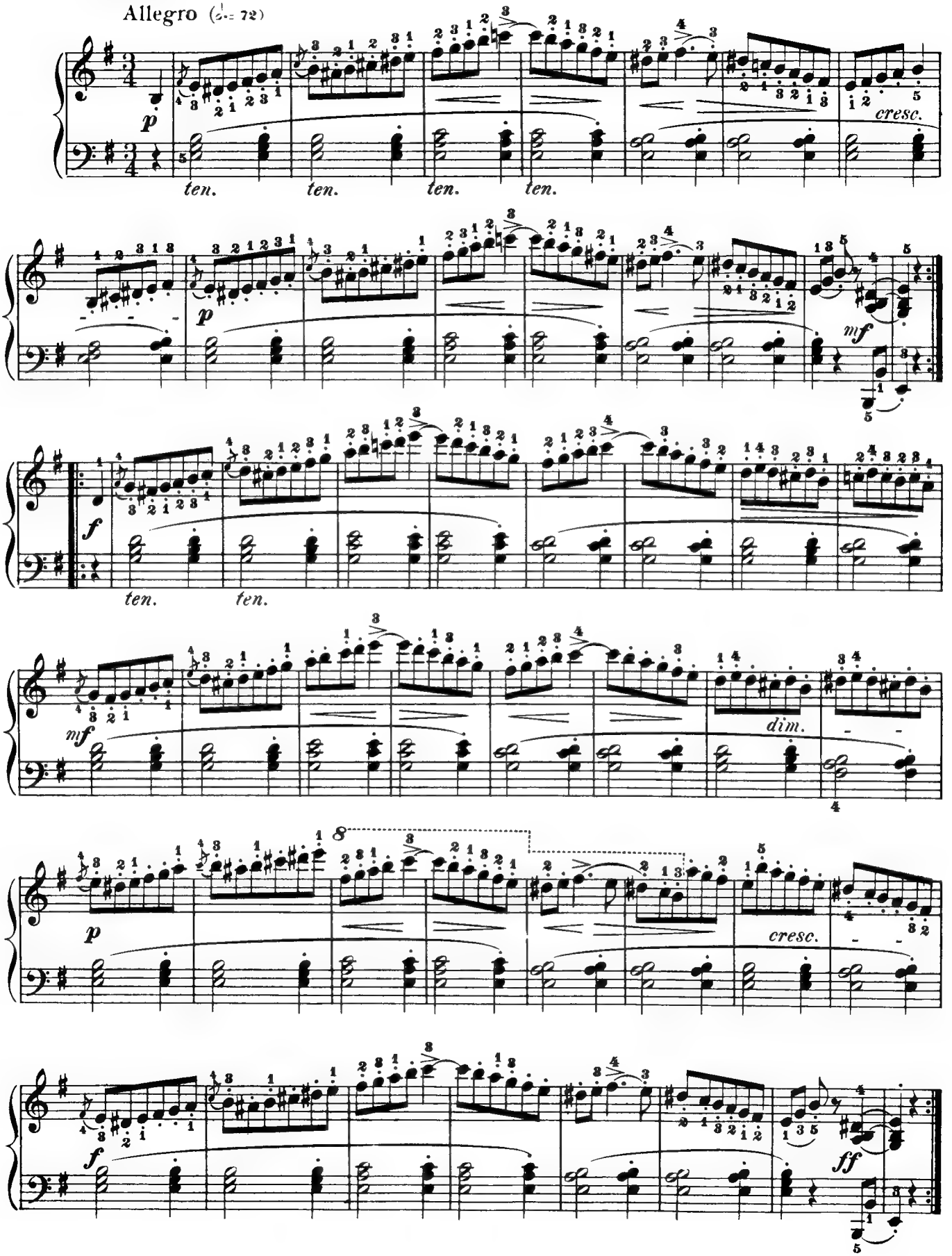
Revised and fingered by
MAX VOGRICH.

Fingering, Phrasing, Annotations by
G. BUONAMICI

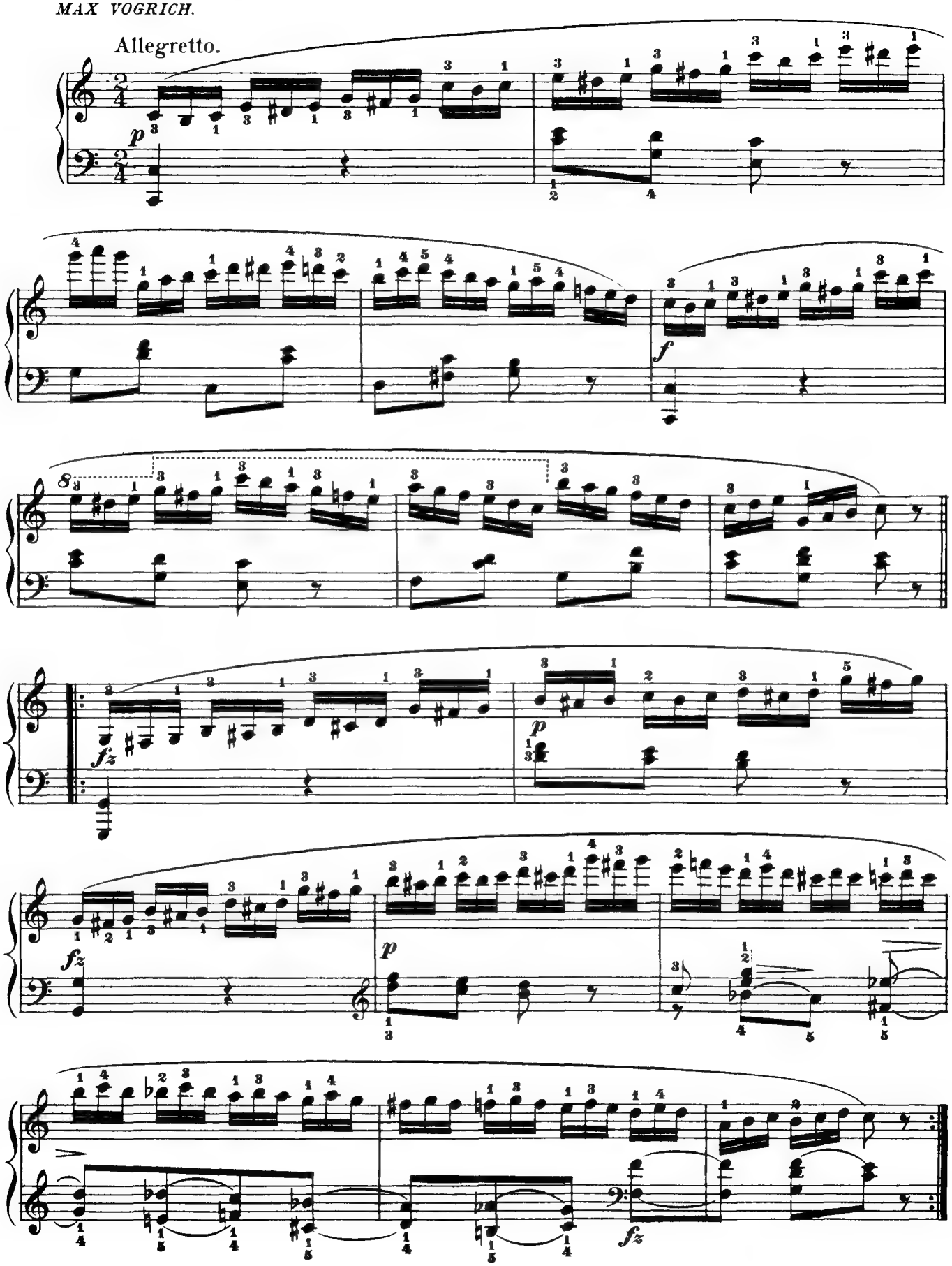
Etude XV.

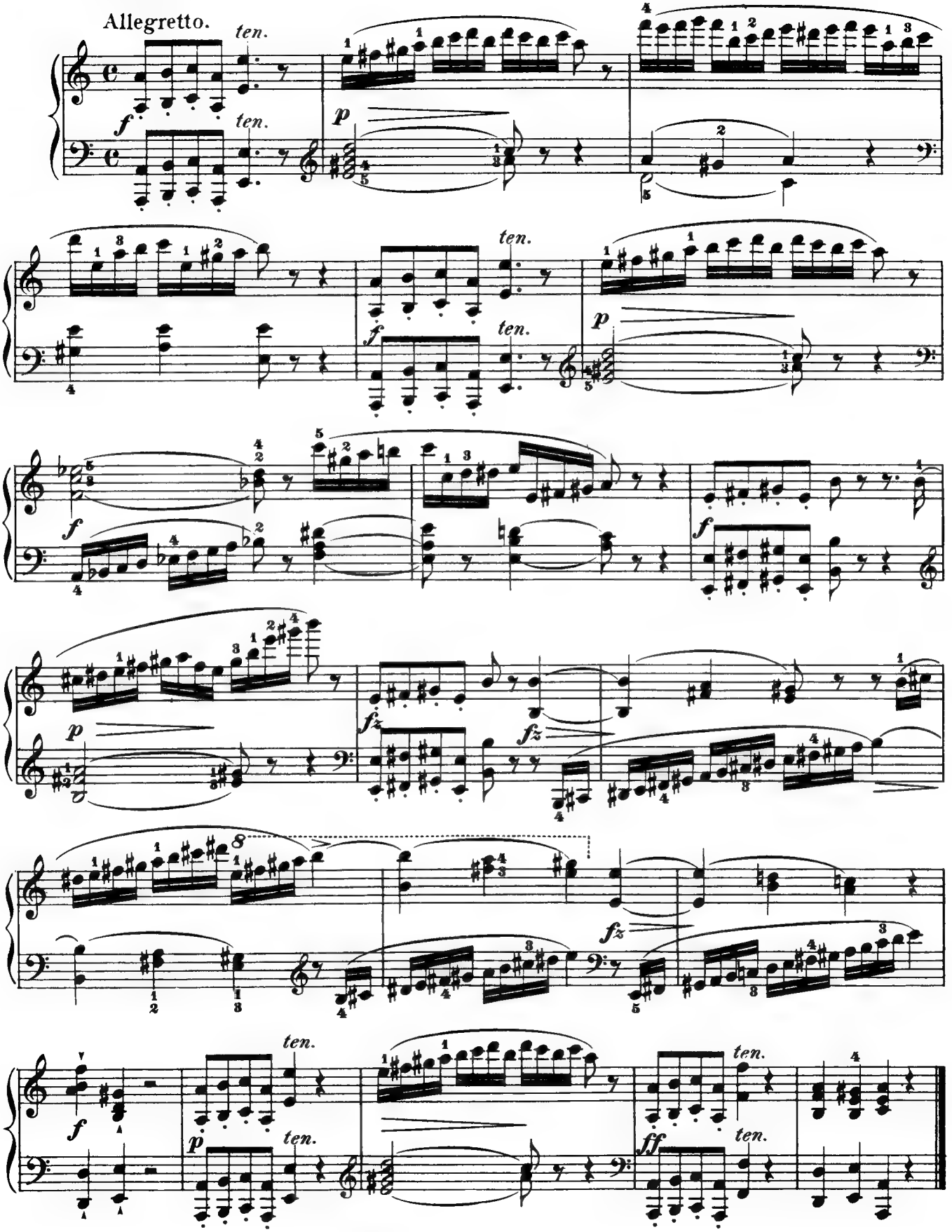
Andante (♩= 100)
Legatiss.ed espress.

The slurs indicate the manner of phrasing. The pupil should scrupulously observe them, in order to accustom himself to discourse musically with understanding.

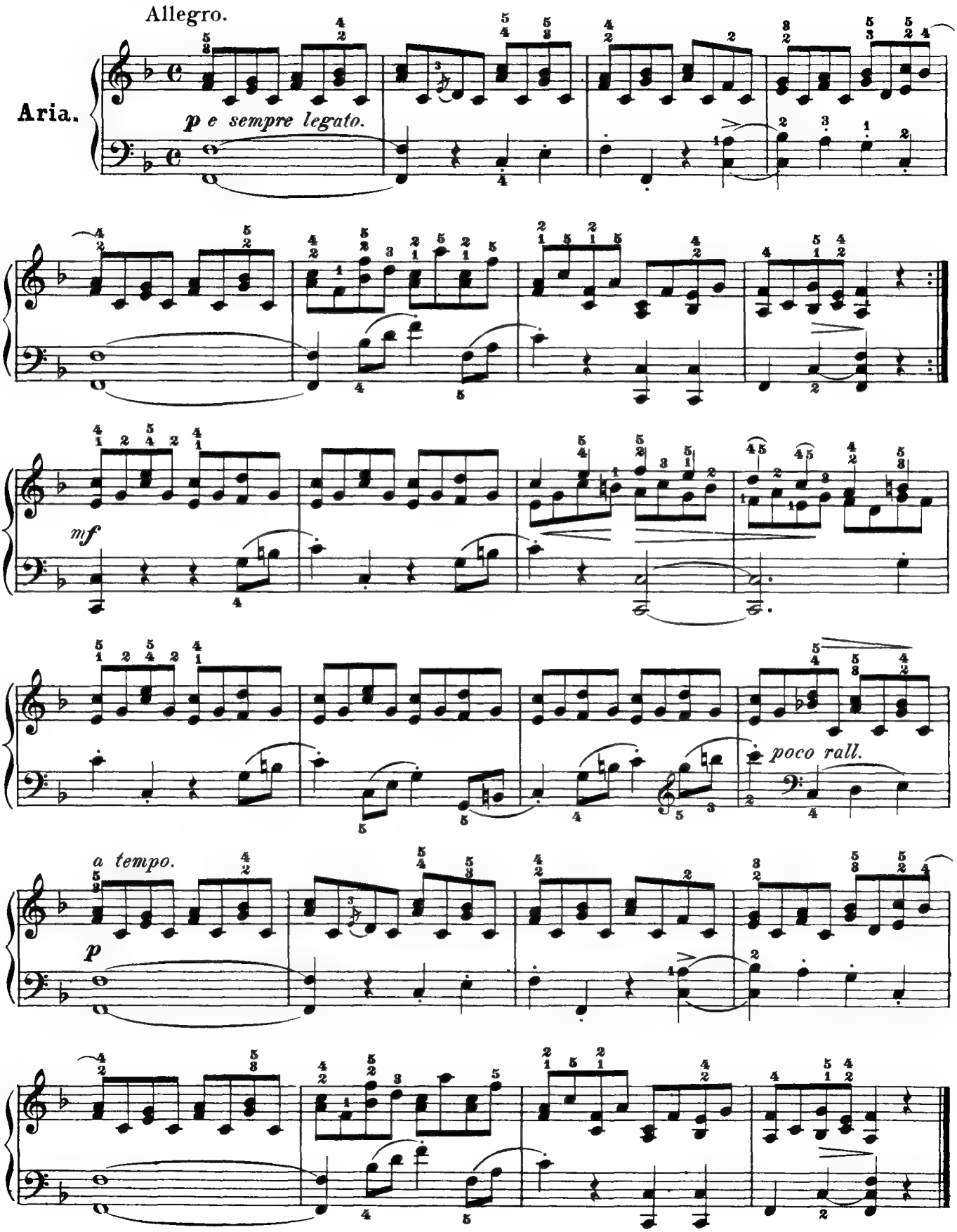
Fingering and Phrasing by
G. BUONAMICI

Etude XVI.

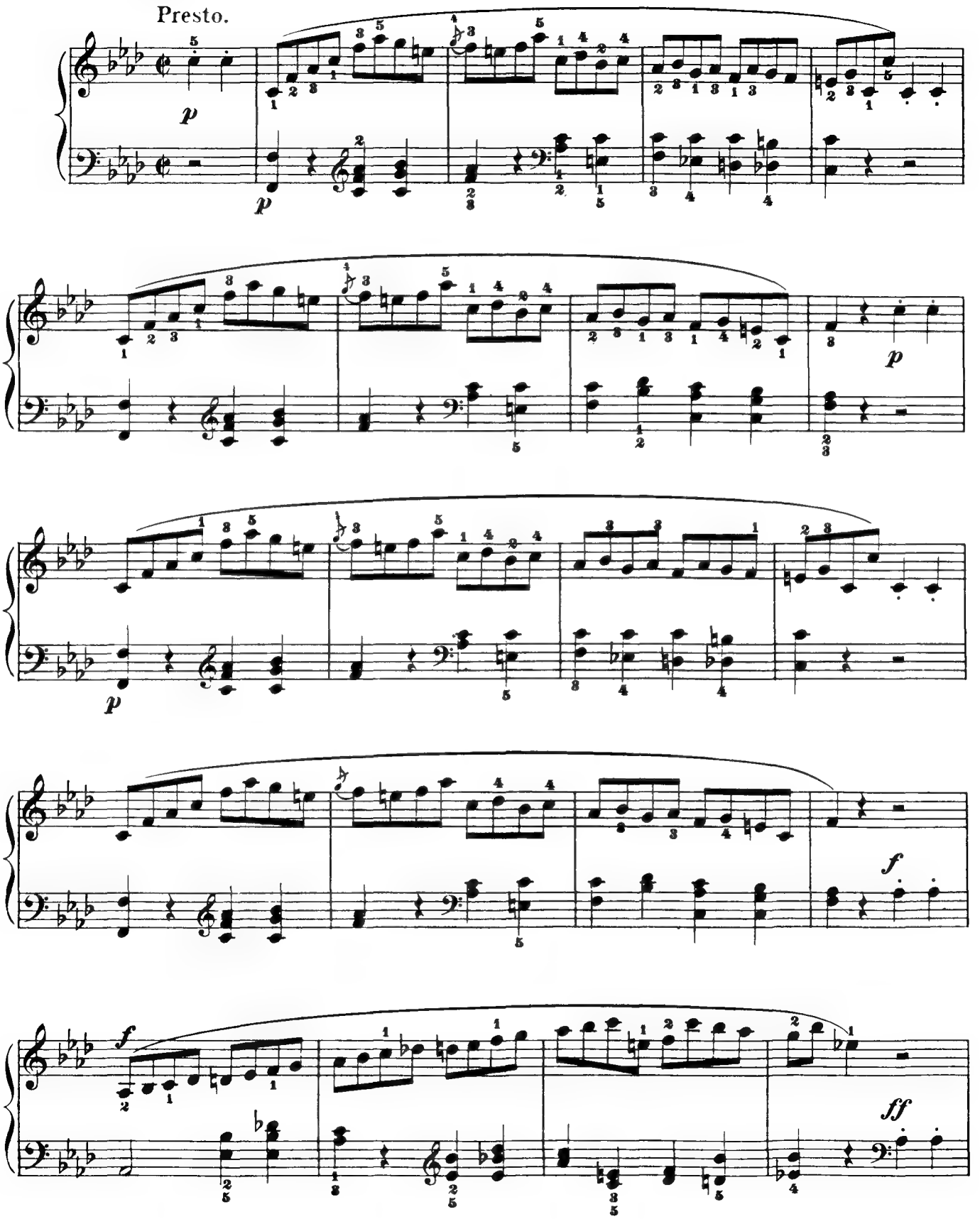
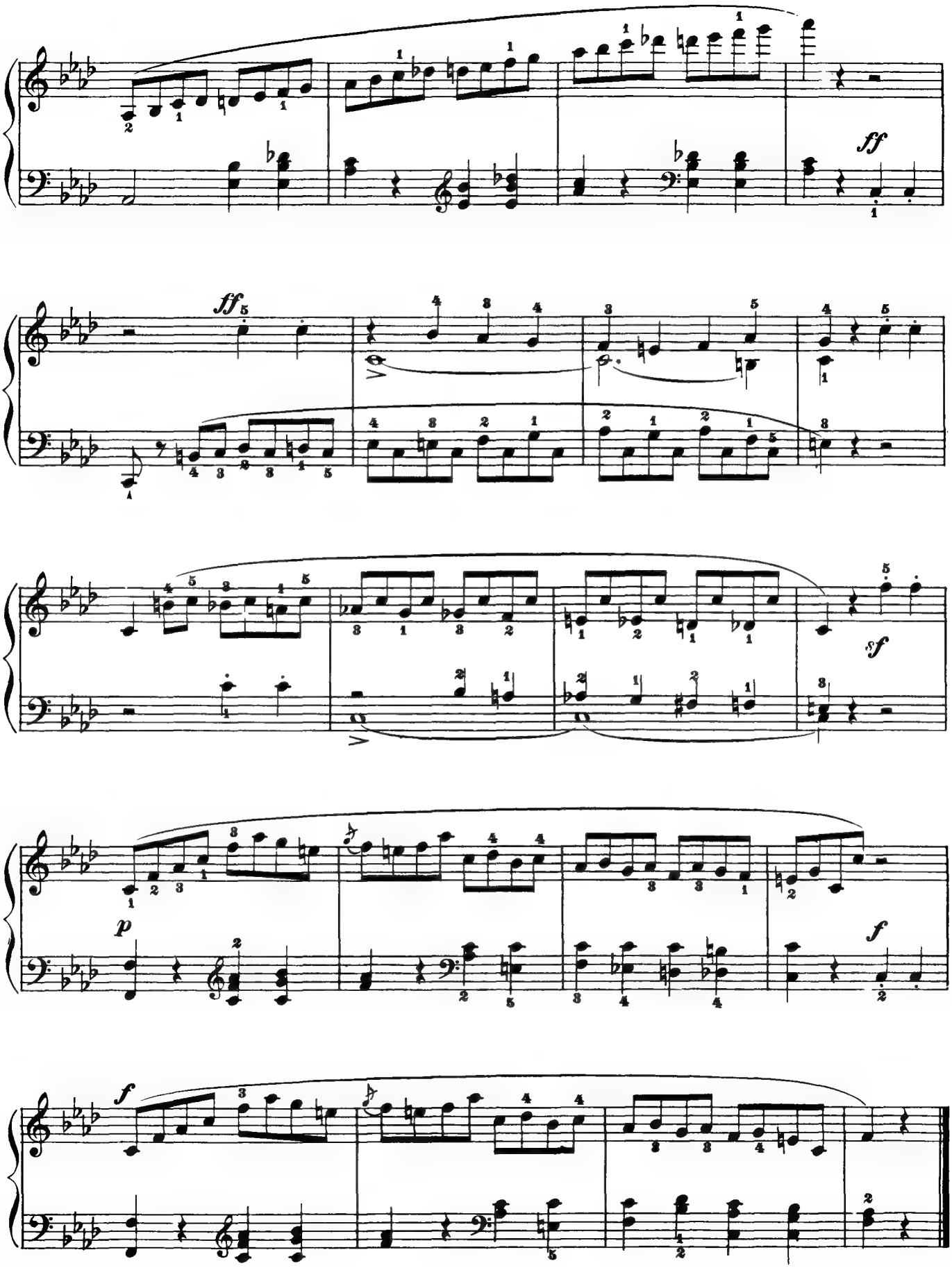
Allegro (♩= 72)

Etude XVII.

Revised and fingered by
MAX VOGRICH.

Etude XVIII.

Revised and fingered by
MAX VOGRICH.

Revised and fingered by
MAX VOGRICH.

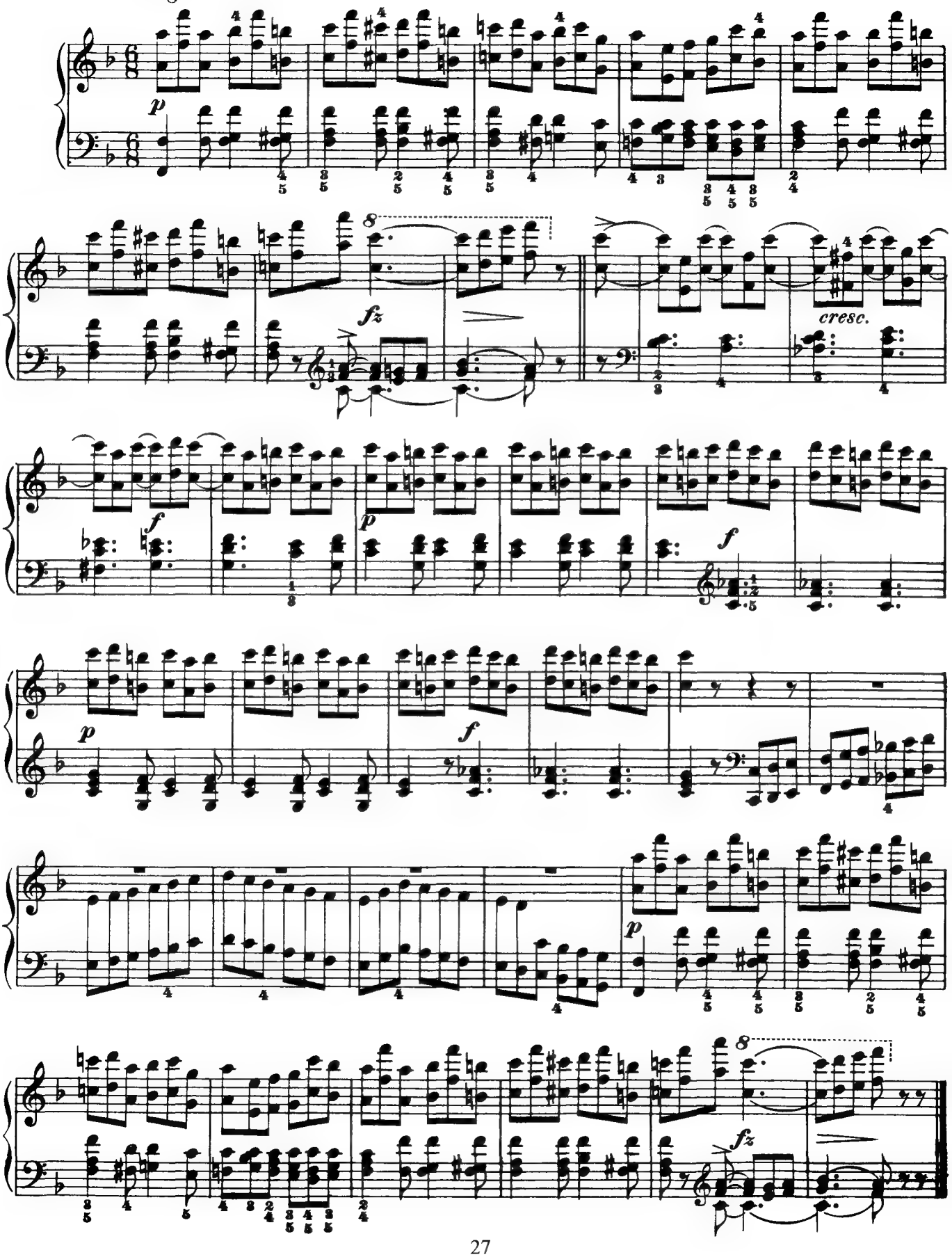
Etude XIX.

Etude XX.

Revised and fingered by
MAX VOGRICH.

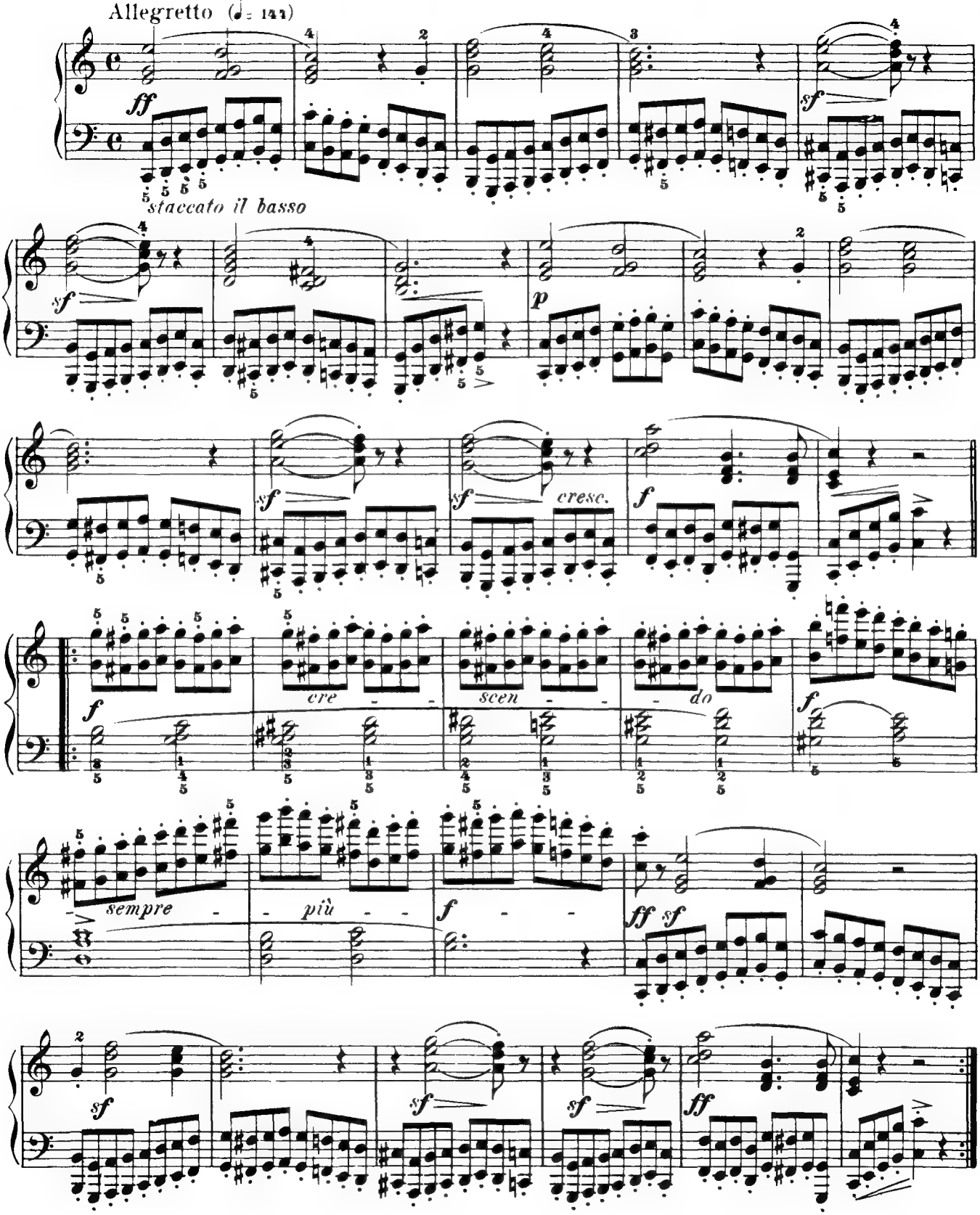
Presto.

ff
ff
sf
p
f
f

Revised and fingered by
MAX VOGRICH.

Etude XXI.

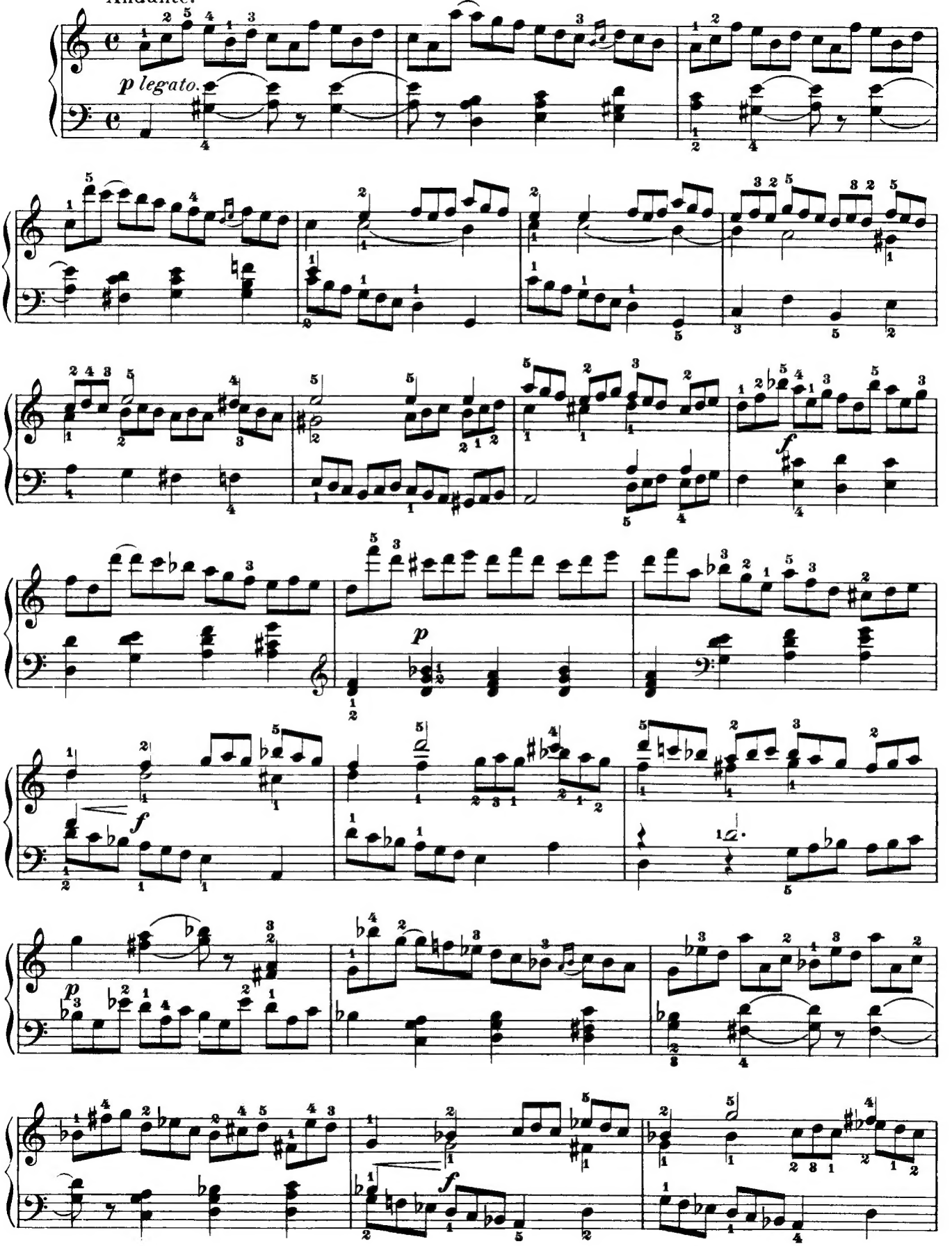
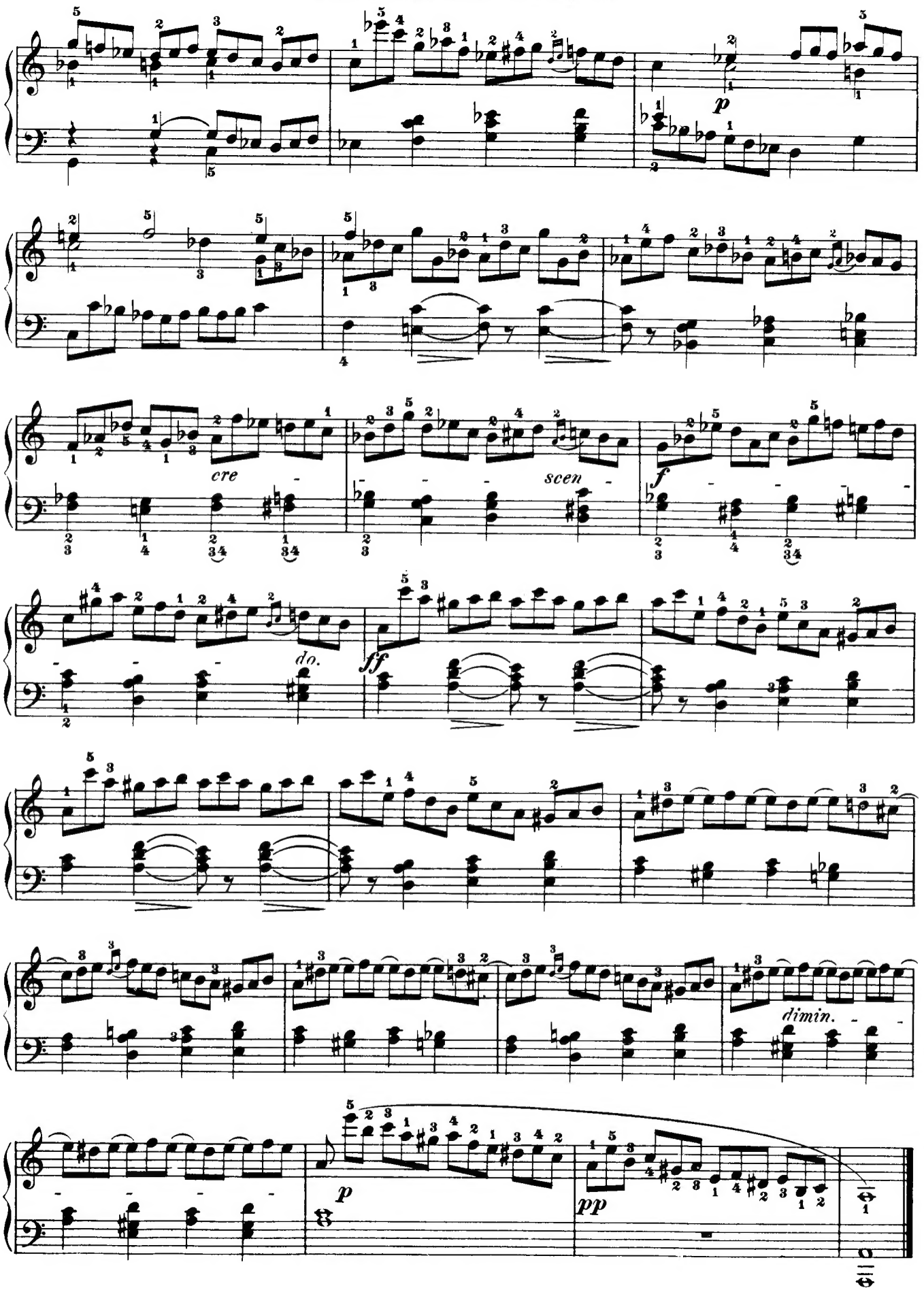
Allegro.

Fingering. Phrasing. Annotations by
G. BUONAMICI

Etude XXII.

Allegretto (♩= 144)

Octaves are played with the wrist; i. e. independently of the arm.
This study may also be played in *legato* Octaves, in which case the 4th finger is always used for black keys.
Transposition into *c♯* is strongly recommended.

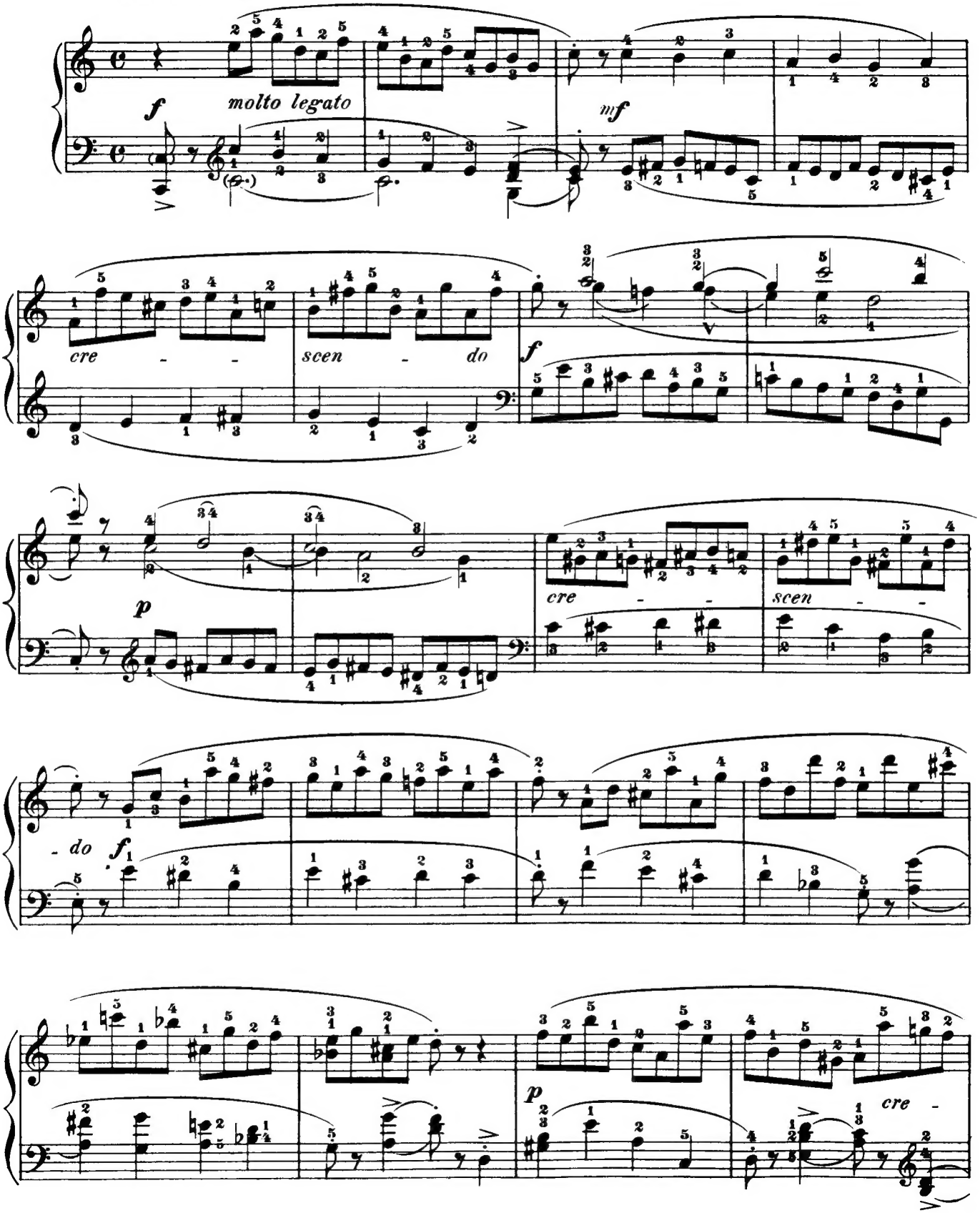
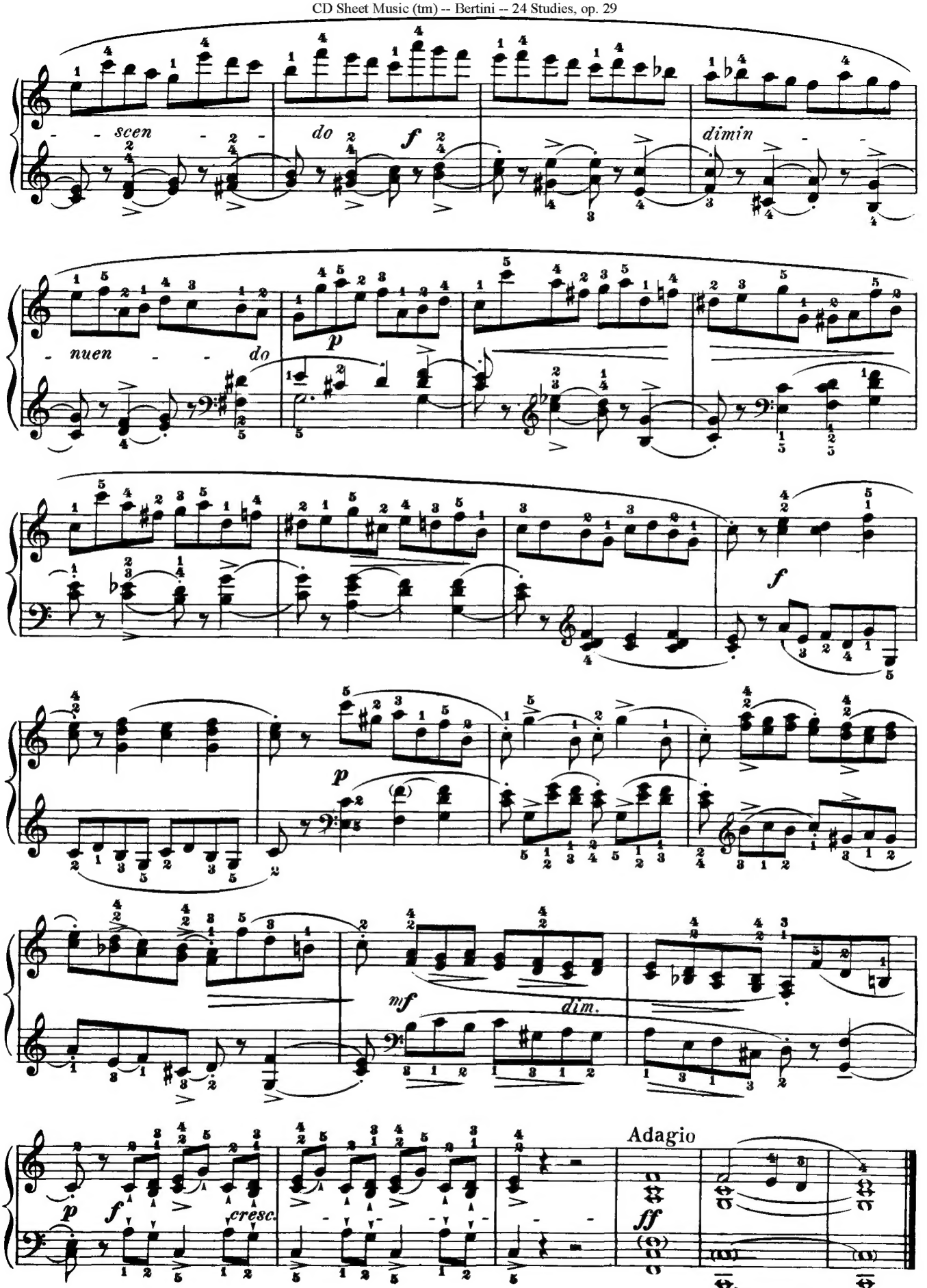
Revised and fingered by
MAX VOGRICH.

Etude XXIII.

Andante.

p
cre
scen
f
do.
ff
dimin.
p
pp

Etude XXIV.

Fingering and Phrasing by
G. BUONAMICI

Andante un poco allegretto (♩= 104)

scen - - do
f
dimin - -
- nuen - - do
p
f
p
mf
dim.
Adagio
p
f
cresc.
ff